SOCIO-CULTURAL AND RELIGIOUS TRADITIONS OF KASHMIRI PANDITS

PIYARAY RAINA (SADDHAK)

A NEEROH, INC (USA) PUBLICATION

SOCIO-CULTURAL AND RELIGIOUS TRADITIONS OF KASHMIRI PANDITS

PIYARAY RAINA (SADDHAK)

FIRST EDITION

G.M. College of Education
Raipur, Bantalab
Jammu.
Acc. No. 8504
Dated 29.4.09

39 IV

A NEEROH, INC (USA) PUBLICATION
2006

G.M.C.E.J
8504

PUBLISHED BY
NEEROH, INC.

COPYRIGHT (C) 2005 BY NeeRoh, Inc.

All rights reserved. No part of this material may be reproduced or utilized in any form or by any mean, electronic or mechanical, including photocopying, recording, or by anyinformational storage and retrieval syste,m without prior written permission from the publisher.

First Edition 2006

To obtain a copy of this book, or to send your questions, comments or suggestions, please contact the author at pl_raina@yahoo.com or by mail at:

NeeRoh, Inc.
550 Barnesley Ln
Alpharetta, GA 30022

ISBN 0-9772193-8-0

Printed in India by Thomson Press

PREFACE

I am a highly motivated *Kashmiri Pandit*. I am neither a priest nor a preacher and hence, the contents of this work may not satisfy either. We have unique traditions based on our religious philosophy (*Shaivism*), long history spanning over 5000 years, geographical location, climate and presence of of our noble saints who keep on guiding us in our lives.

The driving forces pushing me ahead in the pursuit of this publication are:

i) Our younger generation of 21st Century does not blindly accept the things my generation did, secular or sacred. They are more scientific in their approach to life. They do not want to accept things without knowing their sanctity .

ii) We, the *Kashmiri Pandits* are deeply attached to our socio- cultural and religious traditions. In the changed situations post - migration from Kashmir, large parts of our diaspora is left without the traditional services of priests, who over the years have shrunk in numbers.

iii) Despite, the fact that *Kashmiri Pandits* are known for their scholarship and have written profusely on topics secular and scientific, yet very little has been written about our sacred traditions. No doubt volumes have been written about *Shaivism*, which generally have dealt with the philosophical aspects and as such have remained confined mostly to scholars . General masses are ignorant about it and confuse it with *Vaishnavism*. A few booklets written by priests and learned ones describing the performance of rituals are too sketchy , without background information. They do not fully meet the needs of seekers.

iv) All traditions that we follow have religious and social components. The religious part is highly Sanskritised which is not understood even by priests who perform rituals. Hence, we are left with the social component playing a dominant role. Thus, the sacred spirit behind the observance of these rituals is being lost.

v) *Karmkanda,* which provides guidance for the performance of *karmic* rituals is regional in character. *Shiva* worship is very extensive in Kashmir compared to the Hindus of plains where *Vishnu* worship is predominant. The *Karmkandas* of various regions have been upgraded from time to time according to the needs of the people in that region. This does not apply to *Karmkanda* followed by *Kashmiri Pandits*. We have *Karmkanda* written a few centuries back, copies of which are not easily available. Some priests have preserved parts of this book which are now used in the performance of various *samskaras*. The performance of our *samskaras*, as they are being observed now, is not in conformity with times, nor do they

satisfy the sacred needs of the rituals.

The learned ones of the community need to look into these aspects of our socio cultural and religious life.

I was initiated into religious practices at a tender age and down the years I have been debating about the wisdom behind these practices. The answers given did not satisfy my curiosity as they involved gods and demons which were beyond my comprehension. I am trained as a scientist and hence the urge to find acceptable answers in the scientific spirit has always been there. To a true seeker the divine spirit does provide guidance. In *Bhagwad Gita* Lord *Krishna* declares:

Tad Viddhi Pranipatena Paripreshnena Sevya
Upadekshyanti Te Jnanan Jnaninas Tattva Darshina

BG - 4/34.

(Seek enlightment by prostrating, by questioning and by service; the wise, the seers, after many attempts into the Truth, will instruct you in that knowledge).

Yes, after many attempts I found my *guru* in *Karunamai Maa* (see Chapter 12). Years of study of sacred literature coupled with her divine grace gave me the courage to attempt this work.

Sanatana Dharma (better known as Hinduism), the religion of *Kashmiri Pandits*, is not a religion in the sense it is understood generally. Religions are generally dogmatic. A set of rules are laid out for the faithful to be observed as divine order, without questioning. They are considered dictates (*farmans*) of god. Even a small doubt calls for punishment by the upholders of the faith. *Sanatana Dharma,* on the other hand, encourages search for the Ultimate Truth behind any manifestation. It is called 'the path of Eternal Righteousness'. There are no commandments. One has to find the truth oneself. Only a few guide lines have been prescribed.

We are blessed to be the progeny of learned seers (*Rishis*) who at the very beginning of civilization about 5000 years back, focused their attention to issued such as:

i) The Ultimate Power or Spirit behind all manifestation.
ii) The nature of creation.
iii) What is the relationship of man with the Supreme Power?
iv) What should be goals of the life?

These are question to which every individual is seeking answers whether he is a devout or not . Through their deep contemplation and keen sense of observation over long periods of time, the seers got answers to these questions which they conveyed to their people in simple aphorisms to remember. Man had not yet perfected the art of writing and hence these 'aphorism' served as brief revelations of truth, which were passed through the word of mouth. Down the centuries, as the art of writing was more or less perfected, these aphorisms were collected by the noble saint - scholar *Vyasa* who compiled them into four volumes called *Vedas*, on the basis of their contents. At a still later date, when Sanskrit grammar was also perfected, these *Vedas* were studied for their contents by the learned seers.

The literature that came out from their writing, known as *Sutras, Upanishads*, Epics, *Granths* is the greatest inheritance not only of Hindus, but also of the whole mankind. For the last two thousand years these books have attracted many scholars in India and abroad.

Many schools of thoughts evolved, expresing their views in different ways. Despite, differences of opinion about the Ultimate Truth and manifestation of the universe , all seer-scholars agreed to the centrality of thought that The Ultimate Truth is one.

"*Ekam Sat Vipraha Bahuda Vadanti*"

Rig Veda

{The Ultimate Truth is one, but those who know it (*Vipraha*) talk about it differently.}

That Ultimate Truth is called *Brahman* by one school (*Vaishnavism*) and *Parmshiv* by another (*Shaivism*). Both agree that the Ultimate Truth also known as Supreme Spirit is transcendental, beyond any comprehension. The human mind is very limited in its intellect and can comprehend only that about which it has experience, the rest being only speculation .Therefore, we can describe it by negative references only, *neti, neti* (It is not like this. It is not like that).

To explain the creation, it was argued that the Supreme Spirit which in essence is transcendental, has an immanent aspect as well through which It manifests. This immanent aspect has been given the name of *Ishvara, Hirangarbha, Shiv-Shakti* (or simply god). Here again, various view points are given to explain how manifestation could have proceeded. Some suggest all manifestation is in atomic form-atoms uniting to give form to things and disintegrating to remove that form; others suggesting the forms originate from primordial matter (*Prakriti*) through the intervention of *Ishvara* (*Purusha*) and yet others attribute forms to the divine will (*Icha*) of Cosmic Self (*Parmshiva*).

Regarding our relationship with god all agree that we are part of that Divine Spirit, held in bondage due to our ignorance about our true nature of relationship with Him. The goal of life set for individuals (*Jivas*) is to get liberated from the bondage (*moksha*). Humans are born again and again and suffer because of their ignorance about the true nature of the Divine Spirit. When this ignorance is removed, they are liberated from the cycle of life and death (*Samsara*) and obtain *moksha*. For some *moksha* is not the ultimate goal. They want to become *jivanmukai*, liberated in this very life, through the divine grace of Lord.

As to how one can attain *moksha* or become *jivanmukai*, three paths have been prescribed:

i) *Karmyoga* (Path of actions-*karmas*). *Karmyoga* in essence recomonds performance of actions (*karmas*) without the desire for the fruits of the actions. It also means giving away in sacrifice what one value's most, in the spirit of renunciation. It is the attitude that transforms the soul-entangling action (*karma*) into the soul-emancipating *yagnya*. At the ritual level *yagnya* is performed by offering various materials which are useful to us in the fire (*Agnikund*) as an oblation to the divine spirits. That is how *Vedic* people proptiated *Devas* and the tradition is surviving even now. Over the years mankind has lost the concept of

symbolism of *yagnya* and it has now remained as a mere ritual .

ii) *Bhakti Yoga* (Path of self surrender). This involves complete surrender to god, "Who is the knower of all and takes care of all." God in form is worshipped as the Supreme Being and He is offered the best one can. It is similar to the path of *karma* but instead of *yagnya* one performs *Pujas*. It is the most accepted path by individuals.

iii) *Jnan Yoga* (Path of knowledge). It involves seeking knowledge of the Supreme Spirit. At the mundane level it means an intellectual pursuit of working out methodology for the upliftment of individual soul of *jiva* to the Universal Soul. A number of yogic exercises both physical and mental have been prescribed. This path is for the intellectuals.

Our seers recognized very early that all humans are not equal in their mental capabilities. Hence they classified society into four divisions (*varunas*) and prescribed these paths for people with different mental capabilities. However, these paths are not exclusive. The criteria is the mental attitude of the individual.

Hinduism, as it is understood now, is defined as a way of life. Its accumulated traditions have reached to such a stage that Hinduism tends to be defined and understood in terms of these traditions only. Encyclopedia Britannica defines Hinduism "Religion for Hindus is mainly traditions and a heritage,a way of life and mode of thought".

Thus, Hunduism being many things to many people, my endeavor has been to derive from the essentials of the vast ocean of knowledge the background for our unique religious and socio- cultural trditions. In order to present this knowledge in a proper way, I have divided this work in two sections : Section I describs *Vedic* concepts of gods (Called *Devas*) and nature of humans,post *Vedic* religious philosophies - especially *Vedanta* and *Shaivism* which are essential to understand the spirit behind the ritual practices and various recitations (*stuties*) in the *Karmkanda* followed by *Kashmiri Pandits* which forms section II. Section I also describes social customs, festivals, saints, temples, pilgrimages and *panchang* (calendar). Section II describes in detail *karmic* rituals and various recitations (*stuties*) of gods in Sanskrit, Hindi and *Kashmiri*. All *karmic* actions (*kriyas*) and hymns have been written in Roman and *Devnagri* script, along with translations in English. Detailed instructions have been given for performance of the rituals. Shortcuts and suggestions, whereever possible have been given. Some of the traditions followed by Hindus outside Kashmir, which are now followed by *Kashmiri Pandit* diaspora, have also been given along with original traditions.

The book has been formatted in such a way that even a cursery navigation through various chapters will benefit the reader. I hope it will open a window for the seekers to the great traditions of *Kashmiri Pandits* and the rationale behind them. To those who want to benefit from this work for performance of rituals, I would suggest that they learn recitations properly and if possible prepare their own *Puja* book, so that they don't have to scramble through the pages of this book while performing a ritual. It will be my endeavor to provide audio and video cassettes of these rituals so that seekers can benefit from it. I would also like to get this book translated in Hindi for the vast majority of seeker, who know Hindi better than English.

In the end, I would like to state that I do not boast of any originality of my endevour nor do I claim this to be last word on the subject. It is only the beginning of an effort to bring awareness of our glories tradition to our younger generation.

Acknowledgments

Writing a book of this magnitude would not have been possible without the help , guidance and blessing of the following two luminaries:

1) The divine grace of my guru *Karunamai Maa*, who initially encouraged me to write up small booklets for her *Ashram*. This opertunity opened the gates of vast literature which I studied to understand the philosophical concepts of Hinduism.
2) Mr. G. K. Kannan whose book "Understanding *Veda Karmkanda*", published by Bhartia Vidya Bhavan, provided methodology and guidance for writing Chapter 16 (frequently used *angas* in *Puja*) and Chapter 17 (frequently used *angas* in *homa*). Without his personal encouragement it would not have been possible to undertake writing of *Karmkanda* portion. (Section II).

The other persons whose help I would like to acknowledge are:

i) Dr. K. L. Chowdhury of Jammu for his help in the search of religious manuscripts (which priest find hard to share), getting some Sanskrit passages translated by learned scholars, providing information about *Gangbal Lake Yatra* (see Chapter 14) and finally in the editing of parts of this work.
ii) Mr. Sandeep Kundan of Delhi for his help in typing, typesetting, designing the manuscript and upgrading it several times.
iii) My son Dijjotam Raina for his help in formatting the book 'designing cover' and providing some useful tips.
iv) My wife Krishna for her help in writing chapters: social customs (Chapter 9) and festivals (Chapter 10).
v) My daughters Dr Vijay and Dr Jyoti who kept me encouraging in this endeavor and providing necessary inputs.
vi) Various authors from whose works I have frequently quoted. These have been given at the end of relevant Chapters.
vii) Dr. Mrs Aruna Sharma of Jummu for translations of some Sanskrit passages.
viii) Mr Yogesh Razdan of USA for his permission to publish some of his photographs of *Sharda Mata* (now in POK).

Date: August 15, 2005

Atlanta USA

PIYARAY RAINA (SADDHAK)

Dedication

To the memory of my Spiritual Guru Karuna Mai Maa who always cared and blessed everyone like a true mother. She was a jewel of Kashmiri Pandit heritage and did her utmost to preserve it.

A Word from the Publisher

Mr. Raina has made an excellent reference book on Kashmiri Pandit Religious and Cultural traditions. He has worked on this book for the past seven years and worked meticulously in translating and researching lost wisdom of Kashmiri Pandits. He has presented it in English and in a format that makes it easy for young minds to understand. It is his desire to get this book and years of hard work in all Kashmiri Pandit homes.

Mr. Raina is the founding member of Samarpan Charitable Trust in India which aims at preserving Hindu culture. He is currently engaged in translation of various Sanskrit recitations used in the performance of samskaras. His mission is to train individuals and priests to meet the future needs of priests for the Kashmiri Pandit community.

NeeRoh, Inc. appreciates the efforts of Anupam Wali, Neelam Wali, Kapil Raina, and Gulshan Kaul in taking pain taking effort to get this book printed and for their valuable suggestions.

We do believe this book will open new thought process and impetus for preservation of Kashmiri Pandit culture and religious traditions.

NeeRoh, Inc
May 2006

SOCIO-CULTURAL AND RELIGIOUS TRADITIONS OF KASHMIRI PANDITS

CONTENTS

SECTION - I

INTRODUCTION (1-11)

Who are *Kashmiri Pandits* ? 1
Hinduism - a way of life 3
Vedic Traditions 4
Post *Vedic* Traditions 5
Religious traditions of *Kashmiri Pandits* 8

1 *VEDIC* PERIOD TRADITIONS (12-30)

Theology 12
Devas 14
Tutelary *Devas* 17
Goddesses 17
Demi Gods, Evil Forces 19
Nature of Human Beings 19
Goals of Human Life 21
Law of *Karma* and Transmigration of Souls 23
1. Three Types of *Karma* 24
2. Three Ways of Salvation 24
Four Stages of Life 29

2 *VEDANTA* PHILOSOPHY (31-45)

Philosophy 31
Orthodox System 31
Vedanta-Mimamsa Darshana 33
A) *Advaita Vedanta* 33
B) *Dvaitvedanta* 42
C) *Vasistavedanta* 42
Samkhya Yoga System 43
Nyaya- Vaishishika System 43

3 VEDANTA THEOLOGY (46-77)

Trinity of Gods 46
Iconography and Symbolism 47
Lord *Brahma* 48
Saraswati (or *Savitri*) 50
Gayatri 52
Lord *Vishnu* (all pervading) 54
Lakshmi (or *Laxmi*) 62
Alakshim i 64
Lord *Shiv* 64
Parvati 69
Lord *Ganesh* 72
Karttikeya 74
Hanuman 75

4 *SHAIVISM* PHILOSOPHY (78-94)

A Brief History of *Shaivism* 78
Shiv-Shakti Tantrism or (*Shaivism*) 78
Kashmir *Shaivism* 79
Shadadhva or *Parashakti* theory of manifestation 89
Other Forms of *Shaivism* 92

5 *SHAIVISM* THEOLOGY (95-106)

Shiva 95

Bhairvas 96
Durga 97

6 *YOGIC SADDHNA* IN SHAIVISM (107-125)

Four *Uppayas* 107
Saddhna Practices 108
I) *Pranayama* 108
II) *Mantra Jaap* 109
III) *Yantra* (Magic diagrams) 115
IV) *Kundalini Yoga* (Sleeping Serpent Power) 119
Helpful Body Postures 123

7 COSMOLOGY AND BEINGS (126-131)

Vedic Cosmology and Beings 126
Post *Vedic* Cosmology and Beings 128
Bhuvans and Beings as per Kashmir *Shaivism* 130

8 SEVEN *RISHIS* AND *GOTRA* (132-142)

Rishis on Earth 133
Roles of *Rishis* 133
Rishis as Individuals 136
Gotra 141

9 SOCIAL CUSTOMS (143-159)

Family Traditions 143
Community Life 144
Food 144
Dress 145
Marriage 146
Mekhal / Upanyana 154
Other Social Functions 155
Death and Mourning 155
Music 157
Dance 158

10 FESTIVALS (MONTHWISE) (160-173)

11 *PANCHANG* (174-183)

Solar System 175
Planets 175
Five Limbs of *Panchang* 176
Lunar Months 177
Calendars 179

12 SAINTS AND SAVANTS (184-201)

Early Period (Up to 1300 AD) 184
Saints/Savants of Medieval Period (1301-1800 AD) 186
Saints and Savants of Modern Period (1801-2000 AD) 192

13 SHRINES & TEMPLES (202-213)

Temples of Hindu reign (upto 14th Century) 202
Shrines of Later period (Post 14th Century, AD) 206

14 PILGRIMAGES (214-223)

Amarnath Yatra 215
Sharda Mata Yatra 219
Harmukh Gangbal Yatra 223
Dashar at *Shadipur* 223

Section - II

15 Introduction To *Karmkanda* (224-239)

Scope of *karmkan* 224
Karmic Rituals 224
Puja (पूजा) / *Pathe* (पाठे) 226
Homa 233
Materials Used In *Puja/Homa* 234
Positioning of Utinsels and other ingredients 236
Some useful tips about performance of Rituals 237

16 Frequently Used *Angas* in *Puja* (240-278)

A1) *Achman* (Purification act) (आचमन) 240
A2) *Snklpa* (Resolution to do) (संकल्पा) 241
A3) *Aasan Shodan* or *Sthula Shuddhi* (Cleaning the seat) (आसन शोधन/स्थूला शूद्धि) 243
A4) *Prithvi Pujan* (Worship of earth as mother) (पृथिवि पूजन) 244
A5) *Aakash Pujan* (Worship of Sky) (आकाश पूजन) 244
A6) *Ganesh Pujan* (Seeking blessings of Lord *Ganesh*) (गणेश पूजन) 244
A7) *Guru Poojn* (Seeking blessings of *guru*) (गुरू पूजन) 244
A8) *Angnyas* (Assigning parts of body to Gods) (अगंन्यास) 245
A9) *Bhu Shuddhih* (Keeping away evil spirits) (भू शुद्धि) 248
A10) *Pranayama* (Rhythmic breath control) (प्राणायाम) 249
A11) *Prokshana/Shank Brahmn* (Purifying body with consecrated water) (प्रोक्षणा/शङ्ख ब्रमण) 249
A12) *Marjana/Mntr Snan* (Purification through *mntra*) (मारजना/मन्त्र स्नान) 250
A13) *Pavitri Dharn* (Wearing *Pavitri*) (पवित्रि धारण) 250
A14) *Anulepna* (Smearing or applying *tilak*) (अनुलेपना) 251
A15) *Dhup Dip Snklp Siddhi Prarthna* (prayer for success in *sankalpa*) (धूप दीप संकल्प सिद्धि प्रार्थना) 252
A16) *Pitr Yagnya / Tarpan* (Offering water oblations) (पित्र यज्ञ/तर्पण) 253
A17) *Prepyun* (प्रेप्युन) 257

A18) *Dyan* (Visualising diety's form (ध्यान) 262
A19) *Aavahan* (Welcoming Deities) (आवाहन) 264
A20) *Archam* (Seeking permission to worship) (अर्चाम) 265
A21) *Pran Pratishtha* (Bringing idols to life during *Puja*) (प्राण प्रतिष्ठा) 265
A22) *Apo Prashana* (Purification of water) (आपो प्रशाना) 266
A23) *Padyo* (Washing deity feet) (पाद्यो) 266
A24) *Arghym* (Washing deity's face) (अर्घयं) 267
A25) *Dev Aachman* (Purification after a *karmic* act) (देव आचमन) 267
A26) *Dev Snan / Abhesheikh* (Bathing of deity) (देव स्नान / अभिशेक) 268
A27) *Mantr Gudk** (Purification of deity with *mantras*) (मन्त्र गुडक) 268
A28) *Âlat* (Welcome to home or throne) (आलत) 268
A29) *Pad Sparsh* (Touching feet) (पाद सपर्श) 269
A30) *Âsan Prathistha* (Placing deity at designated place after bath) (आसन प्रतिष्ठा) 269
A31) *Vastra Grhan* (Putting on clothes of deity) (वस्तृ गृहन) 270
A32) *Yagnopavit Grhn* (Offering *Yagnyopavit* to deity for wearing) (यज्ञोपवीत गृहन) 270
A33) *Dev Anulepna* (Smearing deities with *tilak*) (देव अनुलेपना) 270
A34) *Pushpanjali Arpnm* (Offering flowers as an act of submission) (पुष्पांजलि अर्पन) 270
A35) *Dûp/Dîp Arpan* (Offering of *dûp* and *dîp)* (दूप दीप अर्पन) 271
A36) *Chamer/Ârti* (Recitation of *bajans* etc) (चामर/आरती) 271
A37) *Tilak, Arghya, Pushp Samarpan* (Anounting deity with *Tilak* and offering *Argya* with flowers) (तिलक/अर्धया/पुष्पं समरपन) 271
A38) *Chaterum* (Putting umbrella over the head of deiti (छत्रम) 271
A39) *Âdharshnam* (Showing mirror to deities) (आधर्शनम) 272
A40) *Madhurparka Arpanm* (Offering *Madhurparka* as a drink) (मर्धूपर्का अर्पण) 272
A41) *Naivedyam/Prashada* (Offering of eatable to deity) (नैवेध्यं / प्रशादा) 272
A42) *Tambulam* (Mouth sweatning) (ताम्बूल) 273
A43) *Parikrama* (Going round the deity) (परिकृमा) 273
A44) *Mantr Puspanjali* (Offering flowers mentally) (मन्त्र पुष्पान्जलि) 273
A45) *Namaskara* (Bowing to deity as homage) (नमस्कारा) 273
A46) *Âposhana* (Achman at the end of or begining of eating) (आपोशना) 274
A47) *Dakshina* (Paying the priest) (दक्षिणा) 274
A48) *Charnamritm* (Sipping water from deity's feet) (चर्नामृत्म) 275
A49) *Kshma-Yachna/Prâyashcitta* (Atonement (क्षमा याचना) 275
A50) *Upasthâna/Visarjana* (Return of deities to their abodes) (उपस्थाना / विसर्जना) 275
A51) *Raksha* (Protection) (रक्षा) 276
A52) *Dev Gun* (Eulogies of gods) (देव गुण) 276
A53) *Bhij Mntras / Mûl Mntr* (भीज मन्त्रा/मूल मन्त्र) 278

17 FREQUENTLY USED *ANGAS* IN *HOMAS* (279-332)

B1) *Kalash/Kumb Sthapn* (Establishing *Kalash*-Invoking *Varun* God in a waterpot) (कलश/कूम्ब/वरूण पूजा) 279
Kalash Puja 283
B2) *Pradhan Kalash Sthapna* (प्रधान कलश स्थापना) 286
B3) *Saptghrt Matrika Puja* (Worship of Seven mothers) (सप्तघृतमातृका पूजा) 287
B4) *Shodashamatrika Pujan* (Worshipping 16 goddess Mothers) (शोडश मातृका पूजन) 290
B5) *Chtuh-Shhshti Yoginî Puja* (Worship of 64 *Yoginis*) (चतुः षष्टि योगिनी पूजा) 293
B6) *Navgrh-Mndl Pujn* Also called *Greha puja* (नवग्रह मण्डल पुजन) 297
B7) *Nândi Mukha Shraddha* (नन्दीमुखा श्राद) (Also known as *Abhyudaya*) 309
B8) *Kshtrpal Pujn* 315
B9) *Homa* (होमा) (Act of offering oblations in *Agni*) 316
B10) *Jayadhi Homa* (जयाधि होमा) 321
B11) *Prayaschita Homa Ahuties* (प्रायश्चिता होमा आहुतियां) 322
B12) *Purn Ahuti Hymns* (पूर्ण आहुति) 322
B13) *Vaishvadeva Bali/Bhut Yagnya* (वैश्वदेव बली भूत यज्ञ) 324
B14) *Divch Kshir Puja* 331
B15) *Devgon* 332

18 *NITYA KARMAS* (333-343)

Snan 333
Sndhyopsna/Sndhya-Vndna (सन्ध्योपसन/सन्ध्यावंदनम) 335
Panch Maha Ygnyas (पञ्च महायज्ञ) (Five great sacrifices) 340

19 *SAMSKARAS* (344-368)

Bîj Vapn/Garbhadâna (बीजवापन/गर्भदाना) 344
Pumsavana (पुंसावना) 345
Simantonnayana or *Simontkrn* (सीमन्तोन्नायाना / सीमन्तकरण) 345
Jatakarm (Birth Ceremony) (जातकरण) 345
Namakarna (Name giving) (नामाकर्ण) 346
Surya Darshan (सूर्य दर्शन) 346
Chandr Darshan (चन्द दर्शन) 346
Annprashn (अन्नप्राशन) 346
Chudakarna/Mundan/Zar Kasai (चूडाकर्ना) 346
Upanyana/Mekhla (उपनयाना/मेखला) 349
Vivah (marriage) 360

20 *Antyeshti* & *Shraddha* (369-396)

On the day of Death 369
Tenth day *Kriya* 381
Eleventh day *Kriya/Shraddha* 387
Twelfth day of *Kriya* 394
Round The Year *Shraddha* 394

21 Miscellaneous *Pujas* (397-407)

Shivratri Puja (शिवरात्री पूजा) 397
Birthday *Puja* (जन्मदिन पूजा) 400
Bhumi Pujan (भूमि पूजन) (also known as *Shnku-Pratishtha*) (शन्कु-प्रतिष्ठा) 402
Greh Prvesh Puja (गृह प्रवेश पूजा) (Entering New House) 404
Satnarayan Puja (सत्यनारायण पूजा) 405
Homa (होमा) 405

22 Miscellaneous Sanskrit *Stuties* (408-421)

Ganesh Stuties (गणेश स्तुति) 408
Vishnu Stutih (विष्णु स्तुति) 411
Vedic Prayers (वैदिक) 415
Shanti Pâth (शान्ती पाठ) 417
Guru Stutih (गुरू स्तुति) 419

23 *Sanskrit Stuties* of Lord *Shiv* (422-451)

Shiv Vndna (शिव वन्दना) 422
Shiv Mans Puja (शिव मानस पूजा) 423
Shiv Pnchakshr Stotrm (शिव पन्चाक्शर स्त्रोतम) 423
Shri Rudr Ashtkm (शिव रूद्र अष्टकम) 425
Atibishan Katubhashn (शिव रूद्र अष्टकम) 427
Shri Maha Mrtenjay Mantra (शिव रूद्र अष्टकम) 429
Shiv Mahimna Stotr (*Mahimnapar*) (शिव रूद्र अष्टकम) 430
Shri Rudr Mntr (*Shri Rudram*) (शिव रूद्र अष्टकम) 444
Purusha Suktam (or *Narayana Suktam*) (पुरूषासूक्तम) 447

24 Sanskrit *Stuties* of *Durga Bhagwati* (452-493)

Dhyan Durga (ध्यान दुर्गा) 452

Durga Vandan (दुर्गा वन्दन) 452
Gauristutih (गौरी स्तुति) (Hymn to *Gauri*) 455
Durga Sptshti (दुर्गा सप्तशति) 457
Ya Devi Srvbhuteshu (या देवी स्वंभुतेषु) 459
Panchastavi Hymns (पन्चस्तवी) 460
Sunder Lahiri Stutih (सुन्दर लेहरी) 463
Indrakshi Stotram (इन्द्राषी स्वोतम) 464
Bhavani Nama Sahasra Stutih (भवानी नामा सेहस्रा स्तुति) 469

25 HINDI *STUTIES* (494-504)

Jy Jagdîsh Hare (ॐ जय जगदीश हरे) 494
Ârti Gnesh Ji (आरती गणेश जी) 497
Shivoham (शिवोंहम) 498
Tere Pûjan Ko Bhagwân (तेरे पूजन को भगवान) 499
Sacred *Hanumân Châlisâ* (श्री हनुमान चालीसा) 500

26 *KASHMIRI STUTIES* (505-515)

Âsay Shrn (आयसय शरण) (*Ganesh Stutih*) 505
Adhar Jgtuk Kunay Chu Mntra (*Shiv Stuti*) (अधार जगतुक कुन्ये चु मंतरा) (शिव स्तुति) 507
Bel Tai Mâdal (बल तेय मादल) 508
Pâdi Kamlan Tal Ba Âsai (पादि कमलन तल ब आसय) (*Mata Sharika Astuti*) 510
Maej Sharikai Kar Daya (मज्ज्य शारिकाय कर दया) *Sharika Astuti* 513

APPENDIX A1 SACRED SCRIPTURES (516-526)
APPENDIX A2 GOTRAS OF KASHMIRI PANDITS (527-529)
APPENDIX A3 DESCRIPTION OF 64 NAMES OF INDRAKSHI (530-531)
APPENDIX A4 WANVUN (KASHMIRI HYMNS) (532- 537)
APPENDIX A5 GLOSSARY OF SANSKRIT WORDS (538-544)
APPENDIX A6 DESCRIPTION OF ONE THOUSAND NAMES OF BHAWANI (545-562)

Key to Pronunciation

Vowels

Hindi		English	Hindi		English
अ	=	A or a	अमा	=	*Amâ*
ऽ	=	'	जलऽनतरे	=	*Jl'ntre*
आ	=	Â or â	राम	=	*Râm*
इ	=	I or i	इंदर	=	*Indr*
ई	=	Î or î	गीत	=	*Gît*
उ	=	U or u	गुलाब	=	*Gulâb*
ऊ	=	Û or û	ऊन्ट	=	*Aûnt*
ऋ	=	RI or ri	ऋण	=	*Rin*
ऐ	=	E or e	केसर	=	*Kesr*
ऐ	=	AI or ai	कैसे	=	*Kaise*
ओ	=	O or o	शोले	=	*Shole*
औ	=	AU or au	औरत	=	*Aurat*
Anusvar	=	.	अंग	=	*Ang*
Visarga	=	:	अहः	=	*Ah*

Consonants

क	=	K or k	कवा	=	*Kwâ*
खा	=	Kh or kh	खास	=	*Khâs*
ग	=	G or g	गास	=	*Gâs*
घा	=	Gh or gh	घड़ी	=	*Ghdî*
ङ	=	N or n	अंग	=	*Ang*
च	=	Ch or ch	चमचा	=	*Chmchâ*
छ	=	Chh or chh	छतरी	=	*Chhtri*
ज	=	J or j	जेब	=	*Jeb*
झ	=	Jh or jh	झंडा	=	*Jhndâ*
ञ	=	n or n	काञची	=	*Kanchî*
ट	=	T or t	टमाटर	=	*Tmâtr*

ठ	=	Th or th	ठीक	=	*Thîk*
ड	=	D or d	डीला	=	*Dîlâ*
ढ	=	Dh or dh	मूढा	=	*Mudhâ*
ण	=	N or n	कृष्णा	=	*Krishnâ*
त	=	T or t	तोता	=	*Totâ*
थ	=	Th or th	थेला	=	*Thelâ*
द	=	D or d	दवात	=	*Dwât*
ध	=	Dh or dh	धनुष	=	*Dhnush*
न	=	N or n	नाम	=	*Nam*
प	=	P or p	पतन्ग	=	*Ptng*
फ	=	Ph or ph	फूल	=	*Phûl*
ब	=	B or b	बेटा	=	*Beta*
भ	=	Bh or bh	भूख	=	*Bhûkh*
म	=	M or m	मोटा	=	*Motâ*
य	=	Y or y	याद	=	*Yâd*
र	=	R or r	राम	=	*Râm*
ल	=	L or l	लीला	=	*Lîlâ*
व	=	V or v	वचन	=	*Vchn*
श	=	Sh or sh	शाम	=	*Shâm*
ष	=	Shh or shh	षटक	=	*Shhtk*
स	=	S	सीता	=	*Sitâ*
ह	=	H or h	हाथी	=	*Hathî*
क्ष	=	Ksh	क्षत्री	=	*Kshtrî*
त्र	=	Tr or tr	त्राहि	=	*Trâhi*
ज्ञ	=	Jn or jn	ज्ञाणी	=	*Jnânî*

Simplified Version

i) ङ, ञ, न, ण = n or N

ii) श, ष = Sh

Introduction

"Religious traditions include all the customs and beliefs that are received from generation to generation through literature, or by word of mouth. Some of these tradition shape their origin in the philosophical thought that has been the endeavor of several generations and yet some may have their roots in the event in the hoary past which has no bearing now. No one, however brilliant, or well informed, can come to such fullness of understanding as to safely judge and dismiss the customs or intuitions of his society, for these are the wisdom of generations after centuries of experiment in the laboratory of history. The sanity of the group lies in the continuity of its traditions. To break sharply with the past is to court madness that may follow the shock of sudden blows or mutation."

Will and Ariel Durant
Lessons of History

Hindus of Kashmir, most of whom are *Brahmin* are known as *Kashmiri Pandits*. Like other Indians, they follow the traditions of *Sanatana Dharma,* also known as Hinduism. *Sanatana Dharma* is described as 'the path of righteousness'. The traditions of Hinduism are varied. They represent the accumulated knowledge of more than 5000 years. Thousands of years ago, *Vedic* thinkers (*rishis*), meditating on the banks of the most sacred *Saraswat* River (which dried later on) made first revelations about cosmic forces that govern mankind. Later on, compositions on *Vedic* philosophy were made, which occupy thinkers of modern times.

Who are *Kashmiri Pandits* ?

The *Brahmins* of Kashmir are known as *Pandits* (the learned ones). It is not very clear as to how they earned this title, whereas their counterparts in mainland India are till date addressed as *Brahmins*[1] (by their *Varuna*). *Kashmiri Brahmins* who migrated to various parts of India during the last three centuries are all identified as *Pandits* e.g. *Pandit Nehru*. However in Kashmir Valley, *Kashmiri Pandits* are simply referred to as "*Bhatta*"[2] to differentiate them from other communities.

Kashmir is a land that has a mythological origin in Indian scriptures. It is believed to have been created deep in Himalayan Mountains by an act of Lord *Shiva* Himself, upon meditation on Him by a learned sage (*rishi*) *Kashyp* on the banks of Lake *Satisar* which occupied the place now known as Kashmir. The word Kashmir[3], some believe, is etymologically linked with the Sanskrit word '*Kashyp-mur*' - meaning the abode of *Kashyap rishi*.

It is now believed that "*Nagas* were the aborigenes of Kashmir before the advent of *Vedic Aryans*. *Pisachas* and *Yakshas* were the other tribes living in Kashmir.

Coming of *Saraswats*

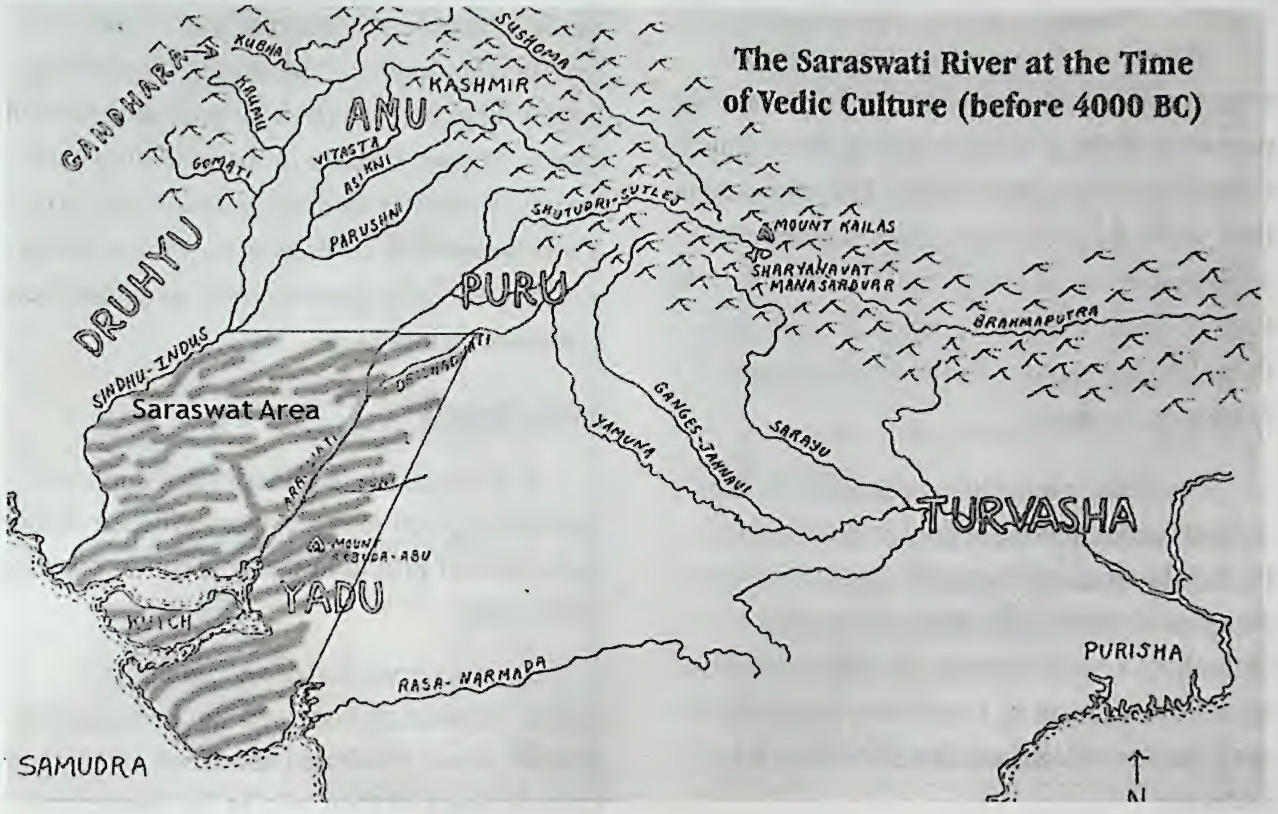
While *Nagas, Pisachas, Yakshas* and other tribes were gradually coming in the fold of modern civilization under the leadership of their *King Nila* (of *Naga* Tribe), the developments in the plains of India were growing at a rapid pace. River *Saraswat* (a remnant of which is the present day River *Ghagger* in Punjab), which flowed from North to West starting from *Shiwalik* mountains near Ambala (Haryana) through Thanesar (now in Pakistan) and then towards Bikaner (Rajasthan) and finally ending in Rann of Kutch (Gujrat), started changing its course. This was the largest river in India during the *Vedic* times and has been described as the mother of all rivers in *Rig Veda*. Great seers (*rishis*) sitting on the banks of this river composed *Vedas*, which are the most ancient records of living civilization in the world (see Map).

Due to tectonic changes in the Indian Peninsula, river Sutluj (known as river *Shutudri* during *Vedic* times) which formed the initial stage of river *Saraswat*, changed its course westwards and merged with river Beas, which then merged with river Indus. River *Saraswat* gradually disappeared as a result of this change. The people who depended on this river for survival started migrating to other fertile lands. The people living in the southern part of this river migrated westwards to Coromondal Coast (Goa, Gujrat, Maharashtra, and Karnataka) and those living on northern part of the river migrated to North India including Kashmir.

It seems *Saraswats* at first entered Kashmir during summer months and withdrew during winter months to avoid cold season ,when life became hard. Gradually, people got adjusted to cold conditions and they sought the permission the local King -*Nila* of *Nagas* to stay permanently as his subjects. The request was granted on the condition that the local social customs and rituals would also be observed by the migrants. The entry of *Saraswats* into Kashmir is stated to be c. 3000BC by *Kalhan* in *Rajtarangini*. Other historians dispute this date and place their entry date into Kashmir c. 1000 BC.

The *Saraswat Brahmins* all over India were learned masters of *Vedas* and other religious texts and maintained interaction with *Saraswat* diaspore. The *Swarsats* gained dominant position in Kashmir and elsewhere in India because of their mastery over aesthetics, astrology, mathematics, poetry, philosophy etc. These people were also the models of simplicity, purity, truthfulness, asceticism and compassion- the qualities that raised their status akin to *rishis*. They performed austere penances and were accepted as priests ,preceptors and preachers . In due course of time, *Saraswat Brahmins* of Kashmir gained reputation for their scholarship and received visitors from all parts of India and abroad. Gradually, Kashmir became a seat of learning and came to be known as *Shardadesh/Shardepeeth*, the seat of goddess of learning, *Sharda Devi*.

Emperor Ashoka brought Buddhism to Kashmir c.300 BC. The *Brahmins* of Kashmir mastered this faith in a short time and became Buddhist preachers in far off lands such as Tibet, China etc.



Hinduism -a way of life

Life has been a great mystery to man. Its origin, growth, decadence and final disappearance have always exercised human thoughts and emotions. Since long ago, Indian seers used their talent and resources to transform crude animalism into refined humanity. Man had not yet learned how to read and write, but through their verbal outpourings these seers conveyed their intuitive experiences to the masses. These experiences were of the nature of revelations of natural laws, like the scientific law of gravitation. These revelations were carried from generation to generation in the form of aphorisms (*mantras*). Much later, when man learned the art of writing, these *mantras* were consolidated into a volume by a learned seer named *Vyasa*. The first volume to appear was given the name of *Rig Veda* (*Rik =chants, vid*=knowledge). Subsequently, he composed three more *Vedas* over a period of time, which were given the names of *Yujur Veda*, *Sam Veda* and *Ather Veda*. The four *Vedas* constitute the sacred texts of Hinduism.

Since *Vedas* are in the nature of collection of aphorisms, like the *Lalleshwary Vaks* of the present day, they needed commentaries to explain their hidden meanings. This had become all the more important as the language used in these *mantras*, was no longer the spoken language. It had undergone many structural changes. Some learned scholars later wrote commentaries on the *Vedas* that were further commented upon from time to time. These commentators focused their attention on the causes of manifestation, rather on

mere worship of deities, and this constitutes the basic concepts of *Vedic* philosophy.

The period during which *Vedic* scriptures were compiled is known as *Vedic* Period and the period when these *Vedas* were commented upon is known as Post-*Vedic* Period. The approximate time when the first commentary, *Brahmasutra,* appeared, is stated to be c.500 BC. All the *Vedic* texts of *Vedic* Period are called *Shruties* and those that appeared in Post-*Vedic* Period are known as *Smrities.*

The *Vedic* way of life and thought became a subject matter of controversy in the Post-*Vedic* Period. Two main groups emerged. Those who accepted *Vedic* thought of worship, called Orthodox (*Astics*), includes all Hindus and those who did not accept it, came to be called Heterodox (*Nastics*) which includes Buddhists, Jains, Sikhs etc.

Vedic Traditions

Vedic people worshipped gods called *devas,* who represented natural forces and elements. *Indrdeva* received worship for providing timely rainfall; *Rudrdeva* for maintaining cosmic order (*rta*) under which Sun, Moon and other cosmic bodies function; *Agnideva* for providing heat for ripening crops; *Varundeva* for upholding water bodies; *Vayudeva* for driving winds, and so on. There was no desire to know how these forces worked. All that mattered was to propitiate them to receive their favours.

Vedic Beliefs

i) To propitiate *devas* with worship and sacrifice (*ygnya*) in order to receive their favours in the form of providing material benefits such as timely rains.

ii) To observe triad of obligations (*rin-traya*). Humans are born with three obligations towards *devas, rishis* and ancestors. Obligation towards *devas* for their help in the maintenance of cosmic order (*rta*); towards *rishis* for the heritage they left behind and towards ancestors for their having been the progenitors of our clan.

iii) To follow a moral code of conduct by

Legal Definition of Hinduism?

"When we think of Hindu religion we find it difficult, if not impossible, to define Hindu religion or even adequately describe it. Unlike other religions in the world, the Hindu religion does not claim any one prophet; it does not worship any one god; it does not subscribe to any one dogma; it does not believe in any one philosophical concept; it does not follow any one set of religious rites or performances; in fact, it does not appear to satisfy the narrow traditional features of any one religion or creed. It may broadly be described as a way of life and nothing more".

Supreme Court of India
December 11, 1995

Sacred Scriptures

a) <u>*Shruties*</u> (which were heard) four *Vedas*:

1. *Rig Veda* (hymns of praise)
2. *Yajur Veda* (hymns of worship)
3. *Sama Veda* (hymns of melody)
4. *Athar Veda* (hymns of warding off calamities and destruction)

The vedas have four parts each:

1. *Samhita*
2. *Brahmana*
3. *Aranyaka*
4. *Upanishad*

Part 1 and 2 describe rituals and are known as ***Karmkanda***

Part 3 and 4 describe relationship between god, nature and man and is known as ***Jnan Kanda***

b) <u>*Smrities*</u> (which were remembered). These are:

1. *Vedangas* (language and rituals)
2. *Nimbanda Grantha* (code of conduct)
3. *Darshanas* (Philosophy)
4. *Dharm Shastras* (law)
5. *Puranas* (mythological stories)
6. *Ithasas* (*Ramayana* and *Mahabharat*)
7. *Agamas* (*Shaivism* and *Vaishnavism*)

being virtuous, by following truthfulness, observing self-restraint, being kind to fellow beings, and sharing wealth with indigent and need:

Kevalâgho Bhavanti Kevalaadi
RV 10-117-6

(He who eats by himself will keep his sins to himself).

iv) To be pious. Impious are believed to be born in nether world. The reward for piety is life and enjoyment in heaven, which is all brightness in the company of gods. The punishment for sin and vice is eternal damnation in hell, a place of eternal darkness.

v) To believe in the transmigration of soul and its immortality. Death does not mean end of life, but only continuation of existence elsewhere, in heaven or hell.

Post-*Vedic* Traditions

The Post-*Vedic* Period was an endeavor to unravel the knowledge of the cause behind the cosmic forces. Two groups emerged to explain the philosophy. These are:

1) *Vaishnavism*
2) *Shaivism*

1) <u>*Vaishnavism*</u>

One group, called *Vedantins*, projected *Brahman* as the sole cause behind all the cosmic forces, Who is unmanifest, beyond any comprehension of human mind. All manifestation is explained as a projection of *Brahman* through His immanent aspect called *Ishvara*. The three aspects of *Ishvara* are: projection, maintenance of what has been projected, and reabsorption of what has been projected at the end of a time period (*Kalpa*). These three aspects of *Isvara,*

known as trinity of gods (*Trimurti*) are *Brahma* (not to be confused with *Brahman*), *Vishnu* and *Shiva* .

The manifestation is not as humans visualise it. It is an illusion caused by divine power called *Mayashakti*. This illusion can be compared to a rope that looks like a snake in dim light. In the bright light, the real rope becomes manifest. The dim light has been compared to the ignorance of human mind. This ignorance is the cause of human bondage in endless cycles of life and death (*Samsara*). With proper understanding of the true nature of *Brahman*, Who is Truth, Supreme Consciousness and Bliss (*Sat-Chit-Anand*), ignorance is removed and one gets to know the true nature of *Brahman*. *Vedanta* Philosophy includes the combined thoughts of six systems of *Vedanta* interpretations, called *Darshanas*.

Whenever civilisations are sinking under the burden of sin, whenever there is disorder and choas, threatening an end to the world, Lord *Vishnu* takes a new incarnation to help mankind. So far, He has taken nine incarnations. Lord *Ram* was His seventh incarnation, Lord *Krishna* His eighth and Lord *Buddha* His ninth incarnation. Lord *Vishnu* and His human incarnations have their spouses who are also divine-like. Among other things, worship of gods is stressed upon as a means of liberation from the bondage (*samsara*).

2) *Shaivism*

Shivaites associate *ParmShiva* with all manifestation. Projection of cosmic world takes place through His dynamic energy called *Shakti*. *ParmShiva* has five energies (two more than that of *Ishvara* of *Vedanta*), He does not associate Himself directly with any manifestation activity. He is Supreme Self and is witness to all that takes place through His *Shakti*.All manifestation is real as ignorance among humans is due to divine act of concealment of *Parmshiva*'s true nature by His innate *Mayashakti*, which can be overcome by His grace alone. Humans are required to undertake yogic *Saddhna* through mental exercises to awaken their sleeping energy, called *Kundalini Shakti,* lying dormant in the bodies of all humans. *Shakti* is the feminine form of *Parmshiva*'s energy, Who is worshipped as *Durga* and in Her various forms such as *Kali, Ragnya, Sharika, Jwala* etc. With the grace of *Parmshiva* and through *Saddhna,* humans can reach a stage which is nearest to *Parmshiva* Himself. At that stage they are called *Bhairwas*, who have three powers like *Ishvara* of *Vedanta*.

Like *Vedanta*, there are six schools of philosophy in *Shaivic* philosophy as well. Kashmir *Shaivism* has been recognized as one of the prominent schools of *Shaivic* philosophy.

While *Vaishnavism* prescribes liberation of humans from the bondage of cycles of life and death (*moksha*) as the goal of human life, *Shaivism* encourages one to improve his mental capabilities to become *Shiva* like. Liberation (*moksha*) can be achieved by following any of the three paths:

1) *Karm Yoga* (path of action)
2) *Bhakti Yoga* (path of devotion)
3) *Jnan Yoga* (path of knowledge)

The three paths are not exclusive. An individual may follow any one of above paths or a combination of them depending upon his nature (*guna*).

In India, *Shaivism* is practiced in Kashmir, West Bengal, Assam, Kerala, Tamil Nadu and parts of Andhra Pradesh state. In the remaining parts of India, *Vaishnavism* is practiced.

Shaktaism (or mother worship) represents an advancement in the *Shaivism*. It accepts *Shakti* as Mother, Who is the Absolute Power behind every act of manifestation. She is worshipped as mother.

The division of Hindu society into *Vaishnavites* and *Shivaites* is not a sharp one. Centuries of interaction have evolved into a mixed culture of traditions. The differences lie in the degree of involvement only. All Hindus worship *Shiva*, *Durga*, *Vishnu*, *Ram*, *Krishna* etc. with equal reverence. *Karmic* rituals are also observed by all. Some other developments of Post-*Vedic* period are:

Iconography

Gods came to be represented in the form of idols which took the form of humans, animals, trees, rocks, and other natural phenomenon like stalagmite ice formation of icy *Shivaling* of *Amarnath*.

Shaivism and Vedanta Comparison

Shaivism	*Vedanta*
1. The Supreme Transcendental Self is called *Parmshiv*.	1. The Supreme transcendental Self is called *Brahman*.
2. Manifestation of cosmic world takes place through His will (*Ischa*). This takes place through His dynamic energy *Shakti*.	2. Manifestation of cosmic world is His play (*Leela*). This takes place through His immanent aspect called *Ishvara*.
3. Human being (*Jeevatman*) comes into being through 36 steps (*tattvas*) of manifestation.	3. Human being (*Jeevatman*) comes into being through 24 steps (*tattvas*) of manifestation.
4. Manifested world is real. *Maya* is ignorance which is caused by divine act of *Parmshiva*.	4. Manifested world is an illusion caused by divine power of *Maya*.
5. Divine grace (*Anagreha*) is needed for liberation (*moksha*). *Jeevatman* must work to awaken his dormant energy (*Kundalini Shakti*) through mental *yoga* (*saddhana*).	5. Liberation (*moksha*) can be achieved through the paths of *Karma, Bhakti* or *Jnana*.
6. *Bhairwa* is like a divine being who has risen through *Yogic* meditation (*Saddhna*) and divine grace.	6. *Bhairwa* is part of *Shiv's* army (*ganas*). If ignored in worship it can cause problems.

Idol Worship

Human mind is limited. It cannot visualise things about which it has no experience. Hence some sort of objectivity is necessary to worship gods. Idols represent an aspect of god but not god Himself.

Idol worship is common among Hindus. *Vedic* period people were neither idol worshippers nor did they have temples built for gods. It is a Post-*Vedic* development influenced by Greek invasion of India. Greeks were idol worshippers.

Symbolism

The idols began to be decorated with various objects to symbolise the personality of the deity. Thus, number of arms and heads came to symbolize the powers of the deities. Objects like conch (sound), lotus (purity), *chakra* (safety), *trishul* (power) etc. are some of the other symbols introduced to symbolize various aspects of the deities. Animals and birds were also introduced as mounts .

Temples

Temples were built for worship of idols. There were no temples during *Vedic* Period.

Mythological Allegories

Principles of *dharma,* virtue, truth and other philosophical concepts were conveyed to masses through mythological tales. *Puranas* and *Epics* were written to fortify the concept of right and wrong. Some of the characters in these tales were so strong that they became god like and began to be worshipped.

Hinduism is mainly Traditions

"Hinduism incorporates all forms beliefs and worship without necessitating the selection or elimination of any. It is axiomatic that no religious idea in India ever dies or is super-seeded - it is merely combined with the new ideas that arise in response to it. Hindus are inclined to revere the divine in any manifestations whatever it may be".

"Religion for Hindus is mainly traditions, and a heritage, a way of life and mode of thought. In practice it is the application of methods for securing both welfare in this life and a good condition in the hereafter."

Encyclopedia Britannica
About Hinduism

Religious Traditions of *Kashmiri Pandits*

Religious traditions of a group of people, besides the philosophy of their religion, is influenced by the local conditions, determined by the history of the people, geographic conditions of the region, its climate, social interaction among the people, and luminaries including saints, savants, warriors, and artists.The religious text describing the performance of religious ceremonies is known as

Karmkand. These *Karmkand's* are regional in nature.

The religious traditions of *Kashmiri Pandits* can be classed under two categories:

1) *Karmic* Traditions
2) Socio-religious Traditions

1) *Karmic* Traditions

These include performance of various *Karmic* rituals which are of two types:

1.1) Those which are performed daily such as morning *puja*. These are known as *Nitya Karmas.*

1.2) Those which are performed on special occasions during the lifespan of an individual by him or by his parents (when he was a child) or after his death (by his children). These are called *Samskars. Kashmiri Karmkand* prescribes 24 *Samskars*.

Most of these *Samskars* are no longer being performed. A few surviving *Samskars* are *Kahnether*, *Mekhl*, *Vivah*, and *Anteshti*. *Karmkanda* also provides instructions for the performance of ceremonies such as *havan* and *pujas* on special occasions such as *Shivratri*, birthdays, laying foundation of a new house, house warming ceremonies etc.

Kashmiri Karmkanda was written in 18th century by a learned *Brahman* named *Lagushri*. This book is out of print now. However, relevant portions of this book are available, which are used by modern day priests in the performance of *karmic* rituals.

2) Socio-Religious Traditions

Social traditions are an important aspect of human life. For Hindus in general and *Kashmiri Pandits* in particular most of the social traditions are linked with their religious traditions. Some of the socio-religious traditions of *Kashmiri Pandits* are:

2.1) Festivals: Almost all festivals are linked with the worship of Lord *Shiva* and His consort *Parvati*, who is widely worshipped as *Durga*. A special feature of *Durga* worship is that She is recognized as the *Isht Devi* in Her three forms of *Ragnya*, *Sharika* and *Jwala*. They all have their shrines dedicated to them at Tulamulla, Srinagar and Khrew respectively in Kashmir.

On *Shivratri*, *Navratras* and on the days connected with their revelation these deities are extensively worshipped. The first day of of *Chet Navratras* is celebrated as New Year day (*Navreh*). *Bhairwas* also receive special worship. There are eight *Bhairwa*s in Kashmir who receive worship and have their own temples dedicated to them. All the three *Isht Devi*es are linked with their religious traditions of *Kashmiri*

Bhairwa in Shaivism

The goal of a human being in *Shaivism* is to become *Shiva* like. At the highest stage of his *Sadhna* he is known as *Bhairwa* .At this stage he is only next to *Shiva* and has lot of energy. As against this *Vedantic Bhairav* is a malicious being who is part of *Rudra-gana*, always ready to punish those who try to destroy cosmic order *(rta)*.

In Kashmir there are eight *Bhairwas* who are worshipped in their temples at various places in Kashmir. *Bhairwas* receive worship along with *Isht Devis* (*Ragnya* at Tulamula, *Sharika* at Hari Parbhat. And *Jwala* at Khrew) *Bhairwa* is worshipped on *Shivratri* as well.

Isht Devta/Devi

Isht Devta / Devi is a chosen family deity whose worship encompasses the worship of all the gods. *Kashmiri Pandits* have no *Isht Devtas*. They have instead *Isht Devis*. The three *Isht Devis* who represent various forms of *Durga* are:

- *Ragnya Bhagwati* (Tulamulla)
- *Sharika Bhagwati* (Srinagar)
- *Jwala Bhagwati* (Khrew)

Pandits have an accompanying *Bhairwa* in their shrines, who are worshiped along with them. *Bhairwa*'s also receives extensive worship on *Shivaratri* along with Lord *Shiva* and *Parvati*.

2.2) Naga Traditions: As already stated *Kashmiri Pandit* ancestors migrated to Kashmir about 5000 years back. They were asked to observe certain religious traditions of the local inhabitants (who were called *Nagas*) as a condition for them to stay in Kashmir. Only a few of the original 65 traditions survive now such as observance of *Khichdi-amavasi*, *Kaw-punim* etc.

2.3) Spiritual Luminaries: *Kashmiri Pandits* have a rich heritage of traditions linked to saints and savants. Their birthdays and *shraddhas* (death anniversary) are observed as days of spiritual enlightenment and worship.

2.4) Pilgrimages: Every mountain peak and water body in Kashmir is associated with the legend of Lord *Shiva* or His *Shakti*. These are places of pilgrimage - Amarnath, Gangbal Lake,

Kashmir Shaivism does not recommend Karmic Rituals

Kashmir *Shaivism* is a philosophy which developed in its present form during 9th to 11th century AD through the efforts of Vasgupta, Somananda and Abhinavgupta. It is the only monotheistic philosophy, which takes on the *Advaita* Philosophy of *Vedanta* propagated by Shankaracharya in 9th century AD.

All *Shaivic* philosophies including Kashmir *Shaivism* focus on the development of human personality through *saddhana* rather than performance of *Karmic* rituals. It can be compared with the *Jnan yoga* concept of *Vedanta* philosophy.

The Propagation of *Karmic* rituals, as prescribed in *Karmkanda*, in *Kashmiri Pandit* culture can be attributed to continuation of our *Vedic* traditions, which have been kept alive by our priests.

Sharda Devi, *Harishvr* Cave are few examples.

2.5) *Gotra Rishis*: *Vedic Rishis* receive worship as the revealers of *Vedic* knowledge and as progenitors. They are recognised as the head of their clan (*Gotra*) *Kashmiri Pandits* have set of *Gotra rishis* who receive worship in *Karmkanda* rituals. In *Kashmiri* tradition, the daughters of these *rishis* also have been recognized as heads of the clan. *Kashmiri Pandits* have 190 *Gotra Rishis*.

Spring (Nag) Worship

In Hindu tradition, snake (*nag*) worship is common. Snakes are worshipped on *Nag Panchami*. *Nags* also adore the body of Lord *Shiv*.

In Kashmir, springs are worshipped as *Nags*. This is a tradition of Naga tribe who believed that the springs were 'homé to snakes and so called them *Nags*.

2.6) Role of Ladies: Over the years, *Kashmiri Pandit* ladies have added their own traditions and rituals in the observance of these religious functions to make the celebrations lively. The display of art, music, singing, dancing that goes with the festivals adds life to these traditions.

Explanations

1) Henry Sendur in her book **"The *Kashmiri Pandits*"** Oxford Press, writes that this epithet was granted by Emperor Mohammad Shah (1719-1749) on the request of his courtier Jai Ram Bhan who hailed from Kashmir to distinguish Hindus from other courtiers who were till then all addressed as **"*Khuwaja*"**.
2) Jai Dev Singh, an Indologist and Sanskrit Scholar, writes in his book **"Prityabjnahrdyn"** (p.125) that word '*Bhatta*' stands for "venerable Lord" a title for Lord *Shiva*. Professor TN Madan is reported (in his book "*Family and Kinship*") to agree with this origin of word as applied to the *Kashmiri Brahmins*.
3) Bamzai-PNK in his book **"Cultural and Political History of Kashmir"**, Vol-1 (1994) states the various names by which Kashmir is known in various parts of world. Some of these are 1) *Kashir* (*Kashmiri*), 2) *Khachel* (Tibetans), 3) *Kashrat* (*Dardi*), 4) *Kashpeiria* (Greece), 5) *Kai-Shi-Milo* (Huan Tsang - a Chinese traveler who visited Kashmir in 631 AD.).
4) *Aryan* and *Vedic* Civilizations – **"Myths and Reality"** David Frawley, a leading US Indologist has reported the findings of a team, which was constituted by Government of India in 1985, headed by Dr. V. S. Watankar, which included geologists, historians, geographers and other experts. It undertook the survey of 150 sites over a stretch of 3500 km. in the course of the mythological river *Saraswati*. They used latest techniques such as Multi-Spectral Scanner (MSS) and land sat imagery. They established the course of this river and stated that the reason for its disappearance was due to tectonic movements,which caused change in the course of river *Satluj*. The team came to conclusion that disappearance of river *Saraswat* was gradual from 1800 BC to 800 BC. The latest finds of this team and the stuties carried out in various universities have discredited the theory about *Aryan* Invasion of India, postulated by British historian in the 19th Century. They debunked the theory that Harappa and Mohanjodara excavations represent the origin of Indus Valley Civilization. The discovery of dried up channel of *Saraswat* River east of River Indus, coupled with the fact that about 260 sites have been excavated, which show civilization similar to Harappa and Mohanjodara, in parts of India, indicates this area as the cradle of early Aryans Civilization in India and the source of *Vedic* culture. There is a suggestion that Indus *Valley* Civilization should be renamed as *Saraswati* Civilization.

CHAPTER ONE

VEDIC PERIOD TRADITIONS

"The ancients were more aware of the subtle and astral relation than we are. They communicated with beings of those worlds some of which were very spiritual and benefic; others, who were quite malicious. They mention them as gods, titans and demons."

David Frawley

The main focus during this period was on the performance of rituals which centre around offering oblations to *devas* (god like beings unseen, without any form), which are described in details in *Samhita* and *Brahmana* parts of the *Rig Veda*, and *Yajurveda*. These rituals have survived to this date though in modified form and constitute *Karmkanda* (the path of rituals). The *mantras* are broadly liturgical in character. They are mainly religious songs in praise of one or more deities and were intended generally to be sung at the time of offering worship to them.

Theology

"*Vedic* theology is pure and simple. Supreme Reality in the cosmos is realised by looking at the purposeful dynamism in the Lord's creation. Hence, *Vedic* hymns invoke Lord by evoking nature's bounties known as deities or *devas*. They do not bring any human personality between man and god. The verses refer to the glory of god and his creation and try to establish a personal link with his creation. Man and his surrounding environment appear to be very homogeneous."[1]

Vedic theology is based on following principles:

1) Behind the powerful forces of nature amidst which the humans live, are actually sentient beings but without a body, hence unseen, called *devas*.

2) *Devas* are custodians of the cosmic order (*rta*), which is indicated by the regular alteration of day and night, the waning and waxing of Moon, the flow of river water from upper slopes to down below (this is how the ancients interpreted the modern laws of gravity).

3) *Devas* are upholders of moral law. They are friendly to the good and inimical to the evil minded, so that if a man is not to incur their displeasure, he should strive to be righteous.

4) *Devas* are *bhogis* (enjoyers of pleasure) and as such are pleased with the oblations (*ahutis*) offered in sacrifice (*yagnya*) by human beings. They also keep an eye on *asurs* (evil forces).

5) If happy, *devas* provide material benefits like timely rains for crops and if angry they cause hardships such as floods, thunderstorms,

Sacrifice (Yagnya)

Sacrifice in all forms is the essence of Hinduism. It is an act of cleaning one's mind of all impurities caused by various types of attachments. By offering one's possessions in sacrifice one gets mentally liberated. This very act has been given the name of *yagnya* in which one offers his material possession as oblations in fire to *Agnideva* with an attitude of total surrender. These very oblations converted into smoke are carried by *Agnidev* to respective *devas* who grant the desired wish of the performer.

A *puranic* story explains the spirit of *yagnya.*

King *Yudhisthira* performed a great *Rajsurya Yagnya* when he ascended the throne after *Mahabharata* war was over. All learned and wise acclaimed that *yagnya* as unparalled till a mongoose with one side of body in golden colour turned up and rolled over the floor, hoping that this *yagnya* would turn him completely golden. It did not happen and he pronounced all performers of *yagnya* as liars. Then mongoose described the reason for his judgment. He said years back a terrible famine caused large-scale deaths in a village. A poor *Brahmin,* hungry for days got some flour from a noble man to feed himself and his family. They were preparing bread from the flour when I entered to ask for some food. The *Brahmin* offered all that they had to me. Next day I went again there and found the whole family had died because of hunger. I rolled over the floor where a few remnants of flour on ground turned one side of my body golden and since then I have been looking for such a *yagnya,* which could turn my other side golden.

droughts etc.

6) *Devas* have an administrative system similar to humans on earth. The king has council of ministers, executive (of tutelary *devas*) and judiciary.

7) The abodes of *devas* are the three regions generally mentioned as *Lokas*:

a) *Dyava loka* (sky)
b) *Prithvi Loka* (earth) and
c) *Anteriksha* (space between earth and sky).

They also live in allotted quarters in the sky and do not transgress beyond their allotted regions.

There are 33 *devas*:

8 *Vasus*, 11 *Rudras*, 12 *Adityas*, *Indra* and *Prajapati*.

Environment in Hinduism

Protection of environment is very much in focus currently. *Vedic* people recognized this importance and named various natural forces and elements as *devas*. Thus *Rudradeva* was ready with his bow and arrow to punish those beings that tried to intervene in the proper functioning of these cosmic forces (*rta*).

People worshiped these *devas* by offering them part of their agricultural and animal products through *Yagnya* - a tradition, which continues even today in Hinduism.

"This earth is my mother and I am son of this earth".

Athar Veda 12-1-12

Devas

1. *Prajapati* (The Creator)
He is a much respected god who is credited with creation of universe and existed even before *Vedas* were revealed. He lives in Golden Embryo (*Hiranyagarbha*) in the ball of fire (*Brahmanda*) from which the universe developed. All created beings are his progeny. His other epithets are:

i) *Pitmaha* – the patriarch.
ii) *Vidhi* – Source of ordination.
iii) *Svayambhu* – the self-born first person.
iv) *Loksha* – the master of the worlds.
v) *Vishvakarman* – the architect of the world.

2. *Indra* (Conquerer, Subduer)
Indra is the king of *devas*. About a quarter of the *Rig Veda* verses are devoted to his glory as a warrior king. He lives in heaven (*Dyava Loka*).

His weapon is thunderbolt (*Vajrayudha*). He draws his strength by drinking *soma* (a drink made from a mystical plant grown in mountains).

He rides a chariot whose speed exceeds that of the human mind. His exploits are many. He killed demon *Vrtra*-the serpent dragon who lived at the foot of mountains and held captive the waters of rivers. And thus, He was instrumental in releasing the waters of seven rivers, which now flow in *Bharat Varsha* and are helpful to its inhabitants for their survival. The death of *Vrtra* also allowed Sun to rise in the sky, which he (*Vrtra*) was hiding under clouds. He also killed many *Dasyus* (evil ones).

His epithets are:

1) *Vrtra-han* – conquerer of *Vrtra*.
2) *Apsu-jit* – conquering the demon in water.
3) *Trasa-dasyu* – makes dasyus tremble.
4) *Vajrin, Vajra-Bahu, Vajra Pani* – In connection with weapon *Vajra*.

3. *Rudra* (Roarer, Howler, Dreadful)
"*Rudra* is comparatively a minor, though physically attractive atmospheric god in *Rig Veda* with only three hymns to him.[2]

He is described as "fierce and destructive like a terrible wild beast, swift, the red boar in sky, the lord of animal sacrifice, the father of *Maruts* and one who bears swift arrows and strong bow. Although no distinct cosmic function is ascribed to him, he is described in a vague and uncertain anthropomorphic form, of the dreadful

and destructive powers of nature - storm, lightening, and forest fires".[3] He is more feared than loved. *Rudra* has a pleasant side also. He is fair and intelligent, shining like Sun, the most liberated and most powerful. He loves music and is a healer by medicinal herbs. He sits on a chariot and is the 'unconquered conqueror and universal ruler'.

He is prayed and implored to "slacken his bow" ("*Dhanwani Tanmasi*" see *Rudra Mantra* in Chapter 23) and not to do any harm in anger to his worshippers. In his absolute form *Rudra* is spoken as one in *Vedas*, though in his immanent form he is 'eleven', (different attributes) which are grouped as *Rudra-Gana*.

4. *Adityas*

The *Adityas* represent a group of deities usually 12 in number. They are the gods of light, by whom all forms of luminous light are manifested and sustained in this universe. The twelve *Adityas* are:

i) *Mitra* (the friend)
ii) *Varuna* (one who encompasses and binds)
iii) *Aryaman* (the destroyer of foes)
iv) *Daksha* (the skullful)
v) *Bhaga* (the giver)
vi) *Amsha* (the liberal)
vii) *Tvashtr* (the shaper)
viii) *Savitr* (the instigator)
ix) *Pushan* (the nourisher)
x) *Sakra* (the mighty)
xi) *Vivasvat* (the resplendent)
xii) *Vishnu* (the pervader)

These 12 *Adityas* also represent 12 aspects of Sun or 12 months of a year. The important *Adityas* are:

a) *Mitra* and *Varuna*: They are always invoked in pairs. They ensure *rtam* (fixed or settled order) e.g. rise of Sun and Moon regularly, sprouting of trees from seeds, running of water downwards and flames upwards. They are thus responsible for upkeep of definite order in cosmos both in physical and moral plane. Their control extends over other *devas* also. *Mitra* is the master of the day and *Varuna* that of night. They dispel darkness. *Varuna* is also the master of all water bodies and is thus invoked for bringing rains. *Varuna* has thousand eyes with which he keeps an eye over whole world. He rides a crocodile and lives in the western quarters.

b) *Savitr* (Instigator, Stimulator): The aspect of Sun before sunrise is recognized as the god *Savitr*. He is all over golden and guides people in the right path. *Savitr* is instigator or stimulator for an action, be it a prayer or *Jâp*. The famous *Gayatri mantra* is dedicated to him. He drives away evil forces and observes fixed laws.

c) *Pushan*: He is the Lord of paths and leads his devotes to correct paths. He nourishes and supports life. He guides even the dead ones. He has no teeth and hence offerings are made in soft form.

d) *Vishnu*: He is all-pervasive and protector. He is dwarf, (*Vamana*) and covered the entire world with three strides (this may represent crossing of Sun three times a day across sky : at dawn, day and dusk). He protects *Agni* (*havih*) and is very close to *Indra*. He is the personification of time. He is an eternal youth and extremely handsome. Sun is his discuss. He is easily pleased by offerings made in sacrifice.

e) *Tvashtr*: He is the master craftsman who gives shapes (*rupa*) to all animate and inanimate things. He fashioned *Indra's Vajra*. He is father of *Indra* and his brother *Agni*.

f) Surya (Sun): He is not an independent god but is identified with *Aditya, Savitr* and *Pushan*. He is extremely brilliant and rides a one wheel chariot drawn by seven horses. He is described as a jewel in the sky. He gives light, produces day and night, and gives power and strength to the living beings. He is described as a later day addition to *Vedic* gods.

5. *Vasus*

Vasus are eight in number and are known chiefly as attendants of *Indra*. They represent all spheres and extension of space and height. They are worn as *Pavitri* in the worship and also as *Vasudhara* (Streams of *ghee*) in rituals. They are invoked during *Navgreh homa*. The eight *Vasus* are:

i) *Dhara* (the earth)
ii) *Anala* (the fire)
iii) *Apa* (the waters)
iv) *Anila* or *Vayu* (the wind)
v) *Dhruva* (the polestar)
vi) *Soma* (the Moon, plants)
vii) *Prabhâsa* (the dawn) and
viii) *Pratyûsha* (the light)

Vayu (*Anila*) is an important *Vasu*. He is the deity who personifies wind, air or life breath (*Prana*); as the Lord of the sky (*Antariksha*) he shares his power with *Indra*. He rides a chariot drawn by two, ninety-nine, hundred or thousand horses. His chariot announces his arrival with terrific roar. However, he himself is invisible.

He is also fond of *Soma* juice. He is also a physician. In human bodies he works as five vital airs *Pnchprana*. He lives in north- western quarters. He is described as blue in colour and holding a fan and flag in two hands.

6. *Agni* (Fire)

He is also an important god and is described as brother or deputy of *Indra*. He is an agent (carrier) through whom humans send their oblations in sacrifices (*Yagnya*) to all gods for their well-being. He lives simultaneously in all the three regions (*Lokas*): *Dyava* (as Sun), *Prithvi* (as fire) and *Anteriksh* (as lightning). He has many attributes some of which are as follows:

i) *Grha Patyi* – Lord of *Yagnya Homa*, through his attributes of light and heat.
ii) *Havya Vahana* – Carrier of oblations to *devas*.
iii) *Kavya-Vahana* – Carrier of oblations to *Pitrs* (dead ancestors).
iv) *Jata-Veda* – Known to all created beings.
v) *Dûta* – messenger.
vi) *Dvi-janman* – twice born as *Agni* in earth and as Sun in the heaven (sky).
vii) *Pavaka* – Purifier, as he burns all sins.
viii) *Vipra* – wise.
ix) *Rtvij* – Priest.
x) *Dhume-Ketu* – Smoke bannered - arrival of fire is indicated by smoke.

His wife is *'Svaha'* – the mystical call that accompany fire oblations. *Agni* is the *Deva* of Earth (*Bhuloka*) hence he is offered oblations accompanied with the mystical call *'Bhuh-Svaha'*.

7. *Soma* (Plants, Moon)

He is also called *Indu*. He is an important god in *Rig Veda*. He is the presiding deity of *soma* creeper whose juice is often used in sacrifices as offering and also as a drink. *Soma* also cures mortals of their diseases. It was because of him that *Indra* enjoyed so much power in fighting demons like *Vrtra*. He rules over mind, and activates speech. Hence he is also called *Vâcaspati*. (Lord of Speech). He can make ordinary mortals wise (like *rishies*). He rules

over mountains and rivers.

Tutelary *Devas*

1. ***Ashvins*** (Horsemen)
They are inseparable twin gods and are hence worshiped together. What they represent is not exactly known but they are supposed to represent night and day or Sun and Moon and sky and earth. They pervade the world with moisture and light and hence they can be sought in semidarkness before dawn. They are described eternally young and handsome. Their chief characteristic is that they are always ready to do good to others. They are expert physicians and surgeons and know even plastic surgery. They are always invoked in sacrifices (*Yagnya*) for these qualities.

2. ***Marutas*** (Flashing/Shining ones)
They are the sons of *Rudra* and *Prshni* (cow). They form a group of 33 called *Marut-Ganas*. They are represented by thunderstorms. They stood by *Indra* in his fight with *Vrtra*.

3. ***Yama***
He is the first human to die and found out the path to *Pitr-Loka* (the world of dead ancestors) and hence he is the king of that *Loka*. His parents are *Vivasvant* and *Saranyû*. His messengers are dogs (*sarama*), owl (*ûluka*) and pigeons (*kapota*). He ensnares his victim with his noose (*pasha)*. He is not only god of death but also a judge (*Dharmaraja*), meting out rewards and punishments to the souls of dead brought to him. He is assisted by *Chitragupta* who keeps records. He is the ruler of Southern quarters, and rides a he-buffalo.

4. ***Brahaspati*** (Lord of Prayers)
He is close to *Agni*. He is the father of gods and all prayers emanated from him. He is the first priest (*guru*) of *devas* and is therefore called *Puro-hita.*

5. ***Vishvedavas*** (All Gods)
This encompasses the entire gamete of gods, major or minor, so that none is inadvertently left out. They also represent a group of seven *devas*:

1) *Vasu* (dwelling places), 2) *Satya* (truth), 3) *Kratu* (will), 4) *Daksha* (skill), 5) *Kuru* (the ancestors of *Kurus*), 6) *Purûravas* (a being dwelling in atmosphere), 7) *Mâdravas* (cry of joy). These deities are protectors of *rta*, the moral law. They are ever young and handsome. They are easily pleased by devoted obeisance. These deities are said to be fond of funeral offerings.

Goddesses

"Although many goddesses are mentioned in the *Rigveda*, none is as central to the *Rig Veda* vision of reality as *Agni, Soma* or *Indra* and only *Ushas* among the goddesses could be considered on a par with the male deities of the second rank. Although there are many female deities they do not, either individually or collectively represent the 'center' of *Rigvedic* religion".[4] The goddesses that are mentioned are described as mothers, daughters or wives.

a) Major Goddesses

1) ***Ushas*:** *Ushas* is consistently associated with and often identified with the dawn. She reveals herself in the daily coming of the light at dawn. She is young maiden and is followed by *Surya* (Sun) who urges her onwards. She drives away the darkness. She is associated with or moves with *rta* (the established order). *Ushas* is described as mother of *Ashvins*.

2) ***Prithvi***: *Prithvi* is associated with earth where human beings live. She is always addressed along with her counterpart *Dyava* (Sky) as *"dyavaprithivi"* (sky earth). Together they are said to be the universal parents who created the world. *Dyava* is often referred as father while *Prithivi* as mother. *Prithvi* is also referred to as '*dhrta*' - the firm, the one who upholds and supports all things (*Prithvi Tva Dhrta*).

3) ***Aditi***: She is portrayed as mother of the *Adityas*, *Indra* and *Vivasvan*. As mother she is prayed upon to nourish and is represented by cow. She removes fetters and is asked to remove them. *Aditi* does not have a male consort.

4) ***Saraswati***: She is the goddess of river *Saraswat,* which was the main river on the banks of which *Rigvedic* knowledge was revealed to *rishis*. This river dried up around 1000 BC due to tectonic movements in Northern India. *Saraswati* is described as mighty and powerful and heaven sent. She is invoked with goddess *Idâ* and *Bhârati*.

5) ***Vak***: She is the goddess of speech. She is the mysterious presence that enables one to hear, see, grasp and then express in 'words the true nature of things'. She is said to have been created by *Prajapati* for the role she played in the revelation of *Vedas*.

6) ***Nirrti***: She is the goddess of death, ill luck and destruction. The *Vedic* hymns seek to keep her away "let *Nirrti* depart to distant places". She, manifest herself in decay, need, anger, cowardice, old age and death. She lives in South, which is the region of *Yama*.

7) ***Ratri***: She is goddess of night and is hence prayed upon to provide comfort and security in the dark hours of night. *Ushas* is her sister who appears at dawn. Both the sisters are depicted as maidens, twins and also as mothers.

b) Minor Goddesses

1) ***Puramdhi***
2) ***Parendi***
3) ***Râka***
4) ***Dishana***
5) ***Kuhi***: They are associated with bounty and richness.

6) ***Sinivali***: She is associated with fertility and hence prayed for well being of progeny.

7) ***Lla*** (also called *Ida*): She is invariably grouped with *Saraswati* and is always requested to be present during a sacrifice. She is also represented by cow for abundance of nourishment.

8) ***Suryâ***: She is daughter of Sun god - *Surya* (sometime *Savitr*) and is married to twin *Ashvins*. She is likened to sacrifice and pervades cosmos. She is married to *Soma*. The format of this marriage is used in present day Hindu marriages.

9) ***Dânu***: She represents waters of heaven and is mother of demon *Vrtra*. These waters were released when *Indra* killed *Vrtra*.

10) ***Saranyû***: She is the daughter of *Tvastr* and sister of *Vishvarupa*. She is married to god *Vivasvat* and is mother of twins *Yama* and *Yami* (the progenitors of human race). She is impulsive.

11) ***Saramâ***: She is quick in her actions and works as messenger of *Indra* to seek out thieving Panis – who stole cows (cow symbolizes nourishment) sometime she is described as heavenly bitch which accompanies *Yama*.

12) ***Aranyani***: Goddess of forests.
13) ***Indrani***: She is wife of god *Indra*.
14) ***Rudrani***: Wife of *Rudra*.
15) ***Varunani***: Wife of *Varuna*.

Demi Gods

1) ***Ghandharvas***: They are generally fun loving and are master artists of music, dance and other entertainment activities. *Pushpdant* who composed *Mahimnastotr* (Recited frequently) was a *Ghanderva*.

2) ***Yakshas*** are supernatural beings who in general frequent forests and uncivilised areas. *Kubera*, their Lord is the possessor and distributor of wealth. He is the possessor and guardian of earth's resources in the form of gems.

Evil Forces

Asuras, Rakshasas, Pishachas, Yatu, Serpents are evil forces, who are depicted as multi-headed animals or mutilated plants. They always go in groups and roam in darkness. *Asuras*, who are cousins of *devas*, are always engaged in fighting against them and generally are losers but sometimes when they succeed, *Indra* intervenes to restore status of *devas*. *Rakshasas* are enemies of humans and fight against them. *Pishachas* fight against *manas* (dead ancestors).

Regional Abodes (Quarters)

Vedic gods are conceived as presiding over certain quarters or regions of the universe and are responsible for important cosmic or social activities of the region allotted to them. The regions of these gods are as under:

1) Eastern Region: *Vasus*
2) Southern Region: *Rudra* and *Yama*
3) Western Region: *Adityâ*
4) Northern Region: All other gods
5) Middle Region: *Sadhyas, Apteyas* etc
6) Upper Region: *Maruts*

Nature of Human Beings

Humans (*Jivas*) come into existence through divine act. (see Chapter 2 and 4) The true nature of man is the same as that of *Brahman,* the supreme god. This *Jiva,* the *Atman* in bondage, has five *koshas* or sheaths (*Panchkosha*), three bodies (*Trividhashariras*). It performs actions motivated by desires (*Icha*), experiences pain due to *karma* and undergoes transmigration until liberation (*moksha*). When this *jiva* is shorn of its limiting adjuncts (*upâdis*) like body and mind, it is identical with *Brahman*, since its essential nature also is truth, consciousness and bliss (*sat-chit-ananda*).

The Five Sheaths (*Panchakoshas*)
Human being is a combination of gross and subtle elements that act as a sort of sheath (*Kosha*), like the one that covers a sword. *Panchakashas* five sheaths in human personality are:

1) Food Sheath (*Annamayakosha*)
2) Vital-air Sheath (*Pranmayakosha*)
3) Mind Sheath (*Manomayakosha*)
4) Intellect Sheath (*Vijnâanamayakosh*)
5) Bliss Sheath (*Anandmayakosh*)

1) Food Sheath (*Annamayakosha*)
It represents the physical body nourished by food. It is the seat of five organs of perception (*jnan indryas*) and five organs of action (*karma indryas*).

2) Vital-air Sheath (*Prânamayakosha*)
The five-fold functions (*panch-pranas*) which correspond to the five physiological conditions in a human body, comprise this sheath. The vital-air functions are manifest as long as the person is breathing air. They are therefore, called as the vital air sheath. This sheath determines the health conditions of an individual. With the advance in

age, this becomes weaker. These five vital-airs (*Panchaprânas*) are:

2.1) *Prâna* (faculty of perception) It is centered in nose and is responsible for respirations by inhaling air It controls the five fold perceptions of seeing (by eyes), hearing (by ears), smelling (by nose), tasting (by tongue) and touching (by skin).

2.2) *Apana* (Faculty of excretion). It is responsible for throwing out breath in the respiratory process. It also controls throwing out or rejecting by the body of excreta such as feces, urine, sperm, sputum and perspiration.

2.3) *Samana* (Faculty of digestion) It is situated in the central region of the body and is responsible for digestion and assimilation of food.

2.4) *Vyana* (Faculty of circulation) It pervades the whole body and supplies the necessary energy to all parts of body. The timely digestion and assimilation of food is attributed to it.

2.5) *Udana* (breathing upwards) It is situated in throat with its movement poised upwards. It is this vital air, which helps the soul to leave the body at the time of death.

3) Mind Sheath (*Manomayakosha*)
This sheath, which controls the functions of mind (*manas*) along with *panchajnanendriyas* (five organs of knowledge) form's the mental sheath. Like a sheath, it covers and hides the real nature of *Atman* or Self.

4) Intellect Sheath (*Vijnânamayakosha*)
Five *jnanendriyas* or organs of knowledge form this sheath. It covers are hides the knowledge of *Atman*.

5) Bliss Sheath (*Anandmayakosha*)
It is the innermost sheath of five sheaths and is very subtle. It is seat of thoughts before they manifest into actions. One experiences it when he is in a state of deep sleep (*sushapta*). It is called bliss because in this state there is no agitations of mind, which are experienced in waking and dreaming state. It is a chamber of dreamless state, whether one is rich or poor, healthy or sick, young or old, the experience in this state is that of undisturbed peace. However, this state is not the same as the state of total bliss (*turya*) state of consciousness of *Brahman*.

Death is not the End of Jiva

Soul (*Atman*) resides in the body of individual and leaves it when it becomes weak due to old age or other *karmic* reasons. It seeks new body, which takes about 10 months as per human calendar (or 10 days as per *deva* calendar which has one day equal to one month of human calendar). The new body that a soul takes up depends on his *karmic* credit of good and bad deeds. It is only the gross body (*sthula–sharira*) which gets destroyed at the time of death. *Jiva* continues to live through his subtle body (*suksham- shrira*) till he is freed from this bondage in the world (*samsara*) and achieves liberation (*moksha*).

These sheaths have to be understood in the sense of one residing 'within' the other. The subtler sheath controls and feeds the grosser sheath. Thus, *Anandmayakosha* (bliss sheath), which is the most subtle sheath, controls and feeds the *vijnaanmayakosha* (intellect sheath)

and so on, the vital air sheath controls and feeds the most gross sheath the body. However, Soul (*Atman*) that is the subtlest of all is the controller and nourishes of all the five sheaths.

The Three Kinds of Bodies (*Trividha-sharira*)
The three kinds of bodies of *jiva* are:

1) Gross body (*Sthulashrir*)
It is the gross body or physical body that comes into being at birth, is nourished by *anna* (food) – hence called *annamayakosha* and is destroyed at death.

2) Subtle body (*Sûksmashrire*)
It is not destroyed at the time of death. It is this body of *jiva* that is primarily responsible for its transmigration to other body after death. It has three *koshas* (sheaths): *pranmaya, manomaya* and *vijnanamaya*. They contain respectively, the five *karmendiyas* (organs of action), the five *pranas* (vital airs), the five *jnanendriyas* (organs of knowledge), *manas* (mind) and *Buddhi* (intellect).

3) Causal Body (*Karansharira*)
It is the seat of bliss sheath. In this state one is neither aware of higher Reality *Brahman* nor of the plurality of lives in which beings exist, hence it is a state of utter ignorance and thus the root cause of embodiment of soul in body.

Goals of Human Life (*Pursharth*)

At the physical level all humans aspire to be immortal, have access to knowledge, be free from pain and suffering, remain independent at personal level and enjoy suzerainty over others. At the spiritual level human goal remains to achieve *moksha* (freedom from repeated cycles of life and death). While *moksha* remains the ultimate objective, one has to live a life of right path, and enjoy life as it presents itself. The four-fold path for *jiva* as per *Sanatana Dharma* tradition is as follows:

1) *Dharma* (following right path of living)
2) *Artha* (create wealth)
3) *Kama* (enjoy all desires)
4) *Moksha* (work for liberation)

1) *Dharma* (Ethics/Righteousness)
It ensures individual happiness and as well as social satiability. *Dharma* provides basic guidelines for an accepted conduct so that there is little scope for conflicts within self, family, community, nation, humanity or environment at large.

Menusmriti identifies 10 ethical rules or universal values for the observance of *dharma*:

Dhrtih Kshama Damoasteyam
Shauchmin-driyanigrahah
Dheervidya Satyamakrodho
Dashakam Dharmolakshnam

धृति क्षमा दमोऽस्तेयाम शौचमिन्द्रयनिग्रहः ।
धीर्विद्या सत्यमक्रोधो दक्शम धर्मोलक्षणम ।।

(*Manusmriti* 11-6)

(Fortitude, forgiveness, self control, non-covetousness, purity, control of sense, discrimination, absence of anger, these are the marks of *dharma*.)

1.1) *Dhrtih* (Endurance, fortitude, and steadfastness) *Dhrtih* means perseverance, tenacity, determination or fairness of resolve: A commitment of doing ones duties in every situation on the basis of *dharma* (righteousness towards oneself, one's family and society).

1.2) *Kshema* (Forgiveness) *Kshame* is the capacity to accommodate another's fault or mistake or different point of view.

1.3) *Damo* (Self restraint, self control). *Damo* stands for mature and a well integrated personality, having developed the capacity to

Wand chali, sheen gali,
beyi yiyi bhaar
(A Kashmiri Proverb)

(Winter will pass on, snows will melt away and spring will bring its glory once again) An excellent example of *Dhrtih* in nature is about the naked tree that stands erect and firm in spite of losing all its leaves by the end of the autumn, with a resolve to welcome the spring and blossom once again.

have control over the faculties of mind, does not disintegrate or dissipate his energy. He canalizes all potentialities for the chosen higher goals.

1.4) *Asteyam* (non-covetousness, non stealing). For gaining wealth, one should not use unfair means.

1.5) *Shaucham* (Purity, Cleanliness). Not only external cleanness, but also one should have inner cleanliness as well by getting over mental impurities like *kama* (lust, endless desire) *kroda* (anger) *lobha* (greed) *moha* (delusion due to attachment) *ahankare* (false ego) and *irshya* (jealousy).

1.6) *Indriya Nigraha* (control over senses). It is essential to have control over senses, which under the influence of three *'gunas'* are always looking for happiness elsewhere than in the self itself.

1.7) *Dhi* – wisdom, determination, inborn instinctive intellect
1.8) *Vidya* – knowledge
1.9) *Satyam* – truthfulness
1.10) *Akrodha* - absence of anger

2) *Artha* (Wealth)
Possessing and acquiring wealth is not an end in itself, but is basic necessity for carrying on day-to-day activities by an individual for himself and family and society at large. One has to work for earning wealth but what is more important is the objective for which it is earned. Accumulated wealth will not lead to permanent happiness.

3) *Kama* (Desire/Lust)
Kama denotes the wants and cravings of an individual in the form of desires, passions, emotions etc. Genuine desires are those, which help an individual to uplift him morally. Desires, which lead to greed, envy, passions and such other evils, are bad. One should therefore, overcome

"The hand that beat me
is now curing me"
(an act of forgiveness)

A saint while passing through a deserted area was caught by robbers. His meager belongings were looted and he was beat. After some time a noble person passed that way, he took him to nearby hospital where his wounds were bandaged. When police enquired from the saint about the identity of the persons who beat him the saint replied," The hand that beat me is curing me now." Despite repeated requests, the saint did not reveal the identity of robbers as an act of forgiveness.

such desires. Desire for sex is not antireligious. It is essential for procreation, which is one of the debts (*rins*) that man owes to his ancestors. Passions for sex have to be channelized in the right directions. Religion recognizes, right to entertainment in the form of art, dance, music, sports, conjugal love, good food, drinks, fine clothing, jewelry etc.

4) *Moksha*

Moksha or realized liberation from the phenomenal world is the *"summum bonum"* and the highest ideal of Hindu life. It is salvation from *samsara*, the repeated rounds of births and deaths. It is liberation, immortality, supreme infinite bliss and eternal peace. It is freedom from limitation. It is a state of perfection and utmost fulfillment, a state of transcendence.

It is not dissolution or destruction of the individual self. It is not death. Essentially, it is a state of bliss, a sensation of peace. It is freedom from domination of the senses and mind. It is like the merging of a drop of water with the rivers, with the rivers into sea. In other word, it is losing names and forms (*rupa and nama*), into the nameless and formless, to become one.

Moksha is certainly not a post mortem ideal to be obtained after death. The human body provides the most efficient laboratory for the realisation of *moksha*. Therefore, it has to be realized while person is still alive and healthy, while he is still in control of his senses and other faculties. There is no room for despair and hopelessness in this search. One has to become spiritual and psychic warrior. It may take many life times. Time spent in one lifetime is not wasted. In the subsequent births, the soul is drawn to resume this search.

Ythâ Ndyh Syndmanah Smudrstm
Gchchhntih Namrûpe Vihay.
Tthâ Vidvannamrûpadivimukhth
Prâtprm Purushhmupaiti Divym

यथा नद्यः स्यन्दमानाः समुद्रेस्तं
गच्छुन्ति नामरूपे विहायः ।
तथा विद्वान्नामरूपद्विमुक्तः
परात्परं पुरूपामुपैति दिव्यम ।।

Manduka Upa 3.2.8

(As rivers flowing down, become indistinguishable on reaching the sea by giving up their names and forms, so also the illumined soul, having become freed from name and form, reaches the self effulgent *Purusha*, that is higher than the highest.)

One has to have knowledge of the law of *karma* and transmigration of soul to reach the highest goal of *moksha*. Under the influence of *maya, jiva* gets entangled into the endless cycle of cause and effect known as '*karma*'. The desire for objects; which are not real or everlasting, leads to more greed for its achievement, resulting in more involvement in the cycle of life and death. The process of cycles of birth and rebirths is called *Samsara,* which has no beginning and no end.

The Law of *Karma* and Transmigration of Soul

It is a fixed moral law like any other scientific law of cause and effect. It may be described as every (moral) action has its reaction, or there is nothing such as action without reaction. Good (moral) actions will lead to good results and consequently bad (amoral) actions will lead to bad results. In simple words, one may state, 'As You sow, so shall you reap'. Thus to get out of the cycle of life and birth, soul has to work out its way. *Parmatma* (Ultimate Reality) is an excellent

accountant. He maintains an accurate record of one's good and bad actions and according to its moral laws the next body that is given to the wandering soul depends upon one's *karmic* records. If *jiva* has a plus record of good moral actions (*punyas*) he may be given another human body to complete his ideal journey of reuniting with *Parmatma*, but if his record is not good of moral actions, (*papas*) he is given a body of lower incarnation such as animals, birds, insects, etc. In other words, soul is bound in this cycle of *karma* and one has to work hard to get liberated, that is, to achieve *'moksha'*.

The other postulates of law of *karma* are:

i) There is interlinking at every level in time and space.
ii) The past is linked to the present the present to the future.
iii) Thoughts are linked to actions and actions to reactions.
iv) Living spirits are linked to the departed ones.

Three Types of *Karmas*

1) *Prarabda Karma*

(also called *Sanchita Karma*). It is an account of ones past actions good or bad, which have bearing in the present life and is called as destiny. It has a fixed and a variable component. The fixed component of *Karma* is beyond one's control as decisions about an individual's future existence have already been taken. In the variable component, *karma* remains latent in the child in the form of *Samskaras* (natural habits and tendencies).

2) *Kriyaman Karma*

Present *karmas*, which are accumulated on day-to-day basis and work out in the life of an individual.

3) *Agami Karmas*

Present *karmas* that will have bearing in future lives of an individual.

From the above it can be said that *karma* operates in two ways:

i) Dynamic *Karma*: It is a situation where the die has already been cast and *karma* has begun to produce fruits and nothing much can be done about it. It is also called destiny.
ii) Static *Karma*: It is stored up *karma* (in the form of *Samskaras*) in a child, which is inactive now but can be activated by free will to produce results in this life and in future lives as well.

Thus according to *Karmic* laws, there is possibility and opportunity to mould, modify and even extinguish one's *karma*. It is neither a master nor a slave. Effort can change or deflect the results of *karma*. An individual is always in a state of becoming better, or worse depending upon his actions.

This attainment of the desired relationship with the Ultimate Reality is not easily obtained. It requires long, arduous, intense training and practice. It requires a great deal of disciplined study, the cultivation of not only sensual objectives facilities but also the discriminate use of the subjective qualities and abilities of man – culturing and awakening of the pure reflection, contemplative and meditative faculties which can lead to realization, preferably under the guidance of an advanced *guru*.

Three Ways of Salvation (*Moksha*)

Three ways (*margas*) towards salvations, which are not exclusive, are:

One Can Change His Destiny

One can change his destiny. The success of an action depends on two factors:

i. Human effort or Free will.
ii. Destiny (*Sanchita Karma*)

Freewill and destiny go hand in hand to achieve the desired goal. Mathematically we may put it as follows:

$$S = D \times E$$

Where S stands for success of human goal, D stands for destiny and E stands for effort. If D = O, no success is possible, and for complete success it should be 1 or near 1.

Destiny to be positive (1 or near 1) depends on good moral conditions. Thus while law of *karma* binds an individual to the cycle of life and death but freedom from it can be achieved, at least partially, by doing *karma* without any reward for it, which is called *Nishkama Karma*.

1) *Karma Yoga*
2) *Bhakti Yoga*
3) *Jnan Yoga*

1) *Karma Yoga* (Path of Action)
"*Karma yoga* is the path to which one is guided in doing the various things enjoined in the scriptures, with regard to the ritual, ceremonial secular and religious matters. The scriptures that prescribe the recitation and methodology of these karmic rituals is known as *Karmkanda.* (see Section II). *Karma yoga* is not rituals and ceremonies alone. It is also an action or work undertaken with the best intention in mind for the upliftment of individual or society as a whole.

2) *Bhakti Yoga* (Devotion Path)
Bhakti yoga is the path of complete surrender to god. "God is the knower of the feelings, the sentiments and desires." One should consider these factors. It is suitable for most individuals and as such is the most accepted and followed path for liberation. The relationship between an individual and Lord should be one like that which obtained between *Arjun* and *Shri Krishna* in *Bhagwad Gita*.

Manmanâ bhava madbhakto
Madyâgi man namaskuru.
Mam evai's 'shyasi satyamte
Pratijâna priyo' si me

मन्मना भव मद्भक्तो
मद्याजी मां नमस्कुरु ।
मामेवैष्यसि सत्यं ते
प्रतिजाने प्रियोऽसि मे ।।

BG–18.65

(Fix your mind on Me, be devoted to Me; sacrifice to Me, prostrate before Me, so shall you come to Me. This is My pledge to you, for you are dear to Me).

Various ways suggested for the devout are:

2.1) Kirtan Singing *bhajans* in the name of god and his glory in the presence of his *Isht dev* or *devi* which may or may not be accompanied with other forms of worship.

2.2) Mantra Recitation Recitation of *mantras* accompanied by *Japa* (meditation) or without *japa*.

Mantra is the sound body of the deity one worships. Chanting of *mantras* is called *Mantra yoga. Mantra* has been defined as a "sacred verbal formulation, repeated in prayer, meditation or incantation, such as invocation of a god, a magic spell or a syllable or portion of scripture containing mystical potentialities". These *mantras* were transmitted from generation to generation from seers to disciple and in this process the power of *mantras* has greatly increased. Every *mantra* used in *Vedic* sense of worship has six aspects:

1) *Rishi* (seer)
2) *Raga* (melody)
3) *Devata* (presiding deity)
4) *Bija* (seed sound)
5) *Shakti* (power) and
6) *Kkilaka* (pillar)

2.2.1) The '*Rishis*' through their intuitive perception opened themselves to the revelations of the mantra and were able to recognize their effectiveness as channels for flow of grace, knowledge and power from the divine.

2.2.2) *Raga* means melody – a sound or sequence or sequences of single sounds, without harmony. The *raga* is described by its *chanda* (see Box). When chanting a *mantra*, it is very important not to change the *raga*, because the rate of vibration on which the sound is based is an integral part of the *mantra*. The relationship between *raga* and *mantra* is explained in the *Shabda-bramn* theory of *Patanjali* (see Chapter 2) As per this theory, every sound (*Vak*

Mumukshutva Desire for Liberation

"*Moksha*, desire for liberation is not an idle enthusiasm to gain an unknown goal, through some mysterious intervention of god or teacher. The seeker must be clear about the goal and the various techniques and paths by which he can attain it."

Swami Chinmayananda
In Self enfoldment
Chimaya publication USA.

A seeker once asked his guru about the meaning of *mumukshutva*. Without a word, the master took the student by the hand and led him to the nearby river. There, he grabbed the student by the neck and pushed his head into water, holding it immersed for many long seconds. When he finally released his hold and the student grabbed fanatically for some breath, the teacher said," When you want to realise god as much as just yearned to get a breath of air, you will have a burning desire for liberation".

The Chanda (metre) of a Mantra

Chanda defines *'pada'* (feet) of a stanza; Usually a *Rk* (short for *Rkās*) consists of four *padas* (quarter verse). Each *pada* may have eight (8) letter or syllables *(akshara)*. Such a *pada* is called *Anushtup*. A *pada* of nine syllables is known as *Brhati*, that of 10 syllables - *Pankti* and so on.

For example in the *Shaloka* :

"Shuklam Baradram Vishnum – 1st *Pada.*
Shashivarnam Chatur Bhujam – 2nd *Pada.*
Prasanna Vadnam Dhyayet – 3rd *Pada.*
Sarva Vignopashantaya – 4th *Pada."*

There are 4 *padas* (as shown above) and each *pada* has eight *aksharas* (syllables).

Shu, Klam Ba,Ra,Dha Ram, Vish,Num (1st *Pada*).
Sha, Shi, Var, Nam, Ca, Tur, Bhu, Jam (2nd *Pada*).
Pra, Sa, Na, Vad, Nam, Dh, Ya, Yet (3rd *Pada*).
Sar, Va, Vig, No Pa, Shan, Ta, Ya (4th *Pada*).

This is *Anushtubh Chanda metre.*

or Shabd), has two aspects - the audible sound and the subtle sound (essence which carries the meaning and which arises from the conscious self). When the spoken word (*vak*) is perfectly sounded, within and without contact is made with Supreme Self (*chit-shakti*).

Before recitation of a *mantra*, it is customary practice to name the above six aspects of a *mantra* e.g. in the recitation of *Indrakshi*, one begins with:

2.2.3) *Devata* (*Devta*) is the presiding deity of the mantra, the informing power, a very personal aspect of god. It is the wisdom that comes from the higher sources and has been described as 'like a single beam of sunlight' emanating from the presiding *devta* of the *mantra*.

As per scriptures there are 330 million *devtas*, who have their own spheres '*lokas*' and a *mantra* for which, he is the presiding deity.

2.2.4) *Bija*. Each *mantra* has a *bija* or seed. This is the essence of the *mantra* and it gives the *mantra* its special power – its self-generating power. Just as within a seed is hidden a tree, so the energy in the *mantra*, is the seed from which will grow the beautiful spiritual being (for *bija mantras* of important deities see Chapter 6).

2.2.5) *Shakti* is the divine mother, the goddess

of the correctly spoken or recited word. While *Shiva* represent the static aspect of energy, *Shakti* represents the dynamic aspect of energy.

2.2.6) *Kilaka* The *kilaka* or pillar is the first driving force, the persistence and will power that the seeker (*saddak*) needs to pursue the *mantra*. When the power of *mantra* begins to take on, a self generating 'flywheel motion'- the *kilaka* becomes a fine thread joining the *saddhak* to the *mantra*.

Before recitation of a *mantra* it is customary practice to name the above six aspects of a *mantra* e.g. in the recitation of *Indrakshi*, one begins with:

Om Asy Shri Indrakshîstotrmantrsy
Purndr Rshih, Anushtup Chhndh,
Sri Indrakshi Bgvate Devta,
Hrîm Bijm, Shrîm Shkti, Klîm Kîlkm,
Gayatri, Savitri, Srsvati Kvchm.

ॐ अस्य श्री इन्द्राक्षीस्तोत्रामन्त्रास्य
पुरन्दर ऋषि; अनुष्टुप छन्दः,
श्री इन्द्राक्षी भगवती देवता, ।
ह्रीम बीजम, श्री शक्तिः, क्लीं किलकम,
गायत्री, सावित्रीए सरस्वतीए कवचम ।।

(*Purandara* is *Rishi* who gave this *Indraksistotra-mantra* in *anustup chanda* (meter), *Shri Idrakshi Bhagwati* is the presiding deity; *hrim* is the seed *mantra*. *Bhuvaneshvari* is the power (*shakti*), *Mahashvari* is the pivot (*kilkum*).

2.3) *Nada*. It involves use of sound in the recitation of *mantra* or playing music with utmost devotion to god. It is also called *laya*.

There are many other forms of *Bhakti yoga,* which prescribe strict rules for observance.

3) *Jnana Yoga* (The Path of Knowledge)
It is the path of knowledge, which involves the use of meditative concentration, preceded by a long and systematic ethical and contemplative practice of *yoga* to gain a supra-intellectual insight into one's identity with *Brahman*. Things of outside world should not disturb practitioner's balance. One should be able to control mind and heart in such a manner that whatever may happen, one remains unaffected, unperturbed. 'For such a person who has attained that stage, there is nothing further left for him to do'. *Raj Yoga*[3] (also known as *Ashtange Yoga* – the *yoga* of eight limbs or steps) describes various yogic practices for those who seek this path of liberation. This form of *yoga* is described in detail in *Yoga sutras* written by *Patanjali*. Eight steps or limbs of this *yoga* are:

3.1) *Yama* (restraint) – It includes five ethical and moral disciplines:

i) *Ahimsa* (restraint from violence)
ii) *Satya* (restraint from false hood)
iii) *Asteya* (restraint from stealing)
iv) *Brahmacharya* (restraint from sex)
v) *Aparigraha* (restraint from greed of wealth)

3.2) *Niyama* (observances/ discipline) – The five *niyamas* (disciplines) are:

i) *Shaucha* (cleanliness of body and purity of mind)
ii) *Sntosha* (contentment)
iii) *Tapasya* (austerity)
iv) *Svadhyaya* (Scriptural study)
v) *Ishvara-prani-dhana* (surrender to god).

3.3) *Asana* (posture or seat) – A suitable body posture is to be maintained e.g. *Padmasana, Svastikasana* etc.

3.4) *Pranayama* (breath control) – It involves series of breathing exercises to ensure smooth breathing during meditation.

3.5) *Pratyakara* (sense withdrawal) – It involves practice by which mind is withdrawn from sense perceptions to get focused on one thought alone.

3.6) *Dharana* (concentration) – Focusing of mind on one thought through a picture of deity, a *mantra* etc.

3.7) *Dhyana* (meditation) – It is a state of mind when thoughtlessness prevails spontaneously without making much effort. There are three methods by which it can be achieved:

i) Direct method when thoughts are directed towards an object such as a symbol of deity, a picture or just a *mantra*.

ii) Indirect method by observing one's own breathing or going through ones own thoughts without getting involved in them.

iii) Inquiry method by making the body and mind still, motionless and thoughtless. Whenever a thought occurs in such state, one has to direct it towards "who am I".

3.8) *Samadhi* (absorption in god) – This is the ultimate goal of person who indulges in *Raja yoga*. In this state the practitioner is in a super conscious state of mind and is one with god.

There are two forms of *samadhi*:

i) Conscious *Samadhi* – Practitioner achieves certain super natural powers (*siddhis*) in the form of clairvoyance, mind reading, thought transmission etc.

ii) Super conscious *samadhi* – It is a super conscious state of mind in which a direct relationship with god is achieved. In this state one can maintain either subject-object relationship with god (*sarvikalpa samadhi*) or end subject-object relation with god (*nirvikalpa samadhi*) and become one with him.

Hatha Yoga is a branch of *Raj Yoga*, which includes first four steps only. It is very popular *yoga* for control of breath.

Four Stages of Life (*Ashrams*)

Ashram literally means a "religious place to rest". Indian seers have prescribed four stages of the life of a male individual with the intention of preparing him for well disciplined life on earth and final liberation (*moksha*) at the end of his life. The period of each stage is 25 years. These four stages are:

1) *Brahmacharya Ashram* (period of student ship)
2) *GrahasthaAshram* (householder stage)
3) *Vanaprastha Ashram* (ascetic or hermit stage)
4) *Sannyasa Ashram* (life of renunciation)

1) ***Brahmacharya Ashram*** (period of student ship) – During the first 25 years of life one has to go for student ship. The three main goals of this period of life are to acquire knowledge, build ones character and learn to shoulder responsibilities. During this period, one has to abstain from carnel desires. Knowledge to be acquired is both for earning subsequent living and for performing religious duties.

2) ***Grahastha Ashram*** (25-50 years) – In this period he marries and becomes a progenitor. He has also the responsibility for maintaining family (*Grahstha*), work for social cause and

discharge religious duties such as performance of *yagnyas* (*Panchmahayjnas*) in his daily life and recitations of *Vedas* and other scriptures.

3) ***Vanprastha Ashram*** (51-75 years) – This is the stage of life when an individual should gradually pass on responsibility of *Grahestha* (household) to his progeny and devout time for careful study of religious scriptures and performance of religious duties including deep meditation for liberation.

4) ***Sannyasa Ashram*** (75-100 years) This is final stage for achieving liberation (*moksha*). An individual at this stage has to cut off all ties with worldly affairs and spends most of time in meditation and god realization. The transition from one *ashram* to another has to be gradual depending upon the circumstances in which one is held in bondage. Whatever be circumstances, one has not to ignore the ultimate goal of liberation.

Explanations

1. Frawley David, **"Gods, Sages and Kings"** (Op.cit).
2. McDonell AA, **"*Vedic* Mythology"**, Stressburg, 1897.
3. Mahadev Chakravarty, **"The concept of *Rudra* and *Shivaa*"**, p1 and 2.
4. David Kinsley, **"Hindu Goddesses"**, p. 7.

Books Consulted

1) Hiriyanna, M - **"Outlines of Indian Philosophy"** Published by Motilal Banarassidass - Delhi 2000.
2) David Frawley - **"Gods, Sages and Kings"** (*Vedic* Secret of Ancient Cevilization) published by Motilal Banarassidass Delhi 2000.
3) Hershananda, Swami – **"Hindu Gods and Goddesses"**, published by Ramakrishna Math, Madras, 1981.
4) Kannan, G.K. – **"Understanding *Veda Karmakânda* Vol. 2"**, published by Bharatiya Vidya Bhavan, Mumbai, 1999.
5) Kinsley, David – **"Hindu Goddesses"**, published by Motilal Banarasidass, Delhi, 1987.
6) Chakeravarty, Mahadev – **"The concept of Rudra – Shivaa through the Ages"** – published by Motilal Banarasidass, Delhi, 2002.
7) Pandit Bansi "The Hindu Mind" publishe by B&V Enterprises, USA.

Chapter Two

Vedanta Philosophy

Vedanta describes *Brahman* as the sole God, Who is Transcendental (*Para Brahman*). All manifestation takes place through His immanent aspect (*Apara Brahman*), which is His sport (*Leela*). Thus, He is the cause of the manifestation that is visible. He is responsible for the maintenance of what He manifests and at the end of *Kalpa* (certain number of years) He dissolves all that He created and yet after some break He re-manifests and again withdraws manifestation. It goes on like this for ever. Humans are all divine in nature, but due to the ignorance (*maya* effect) they lose sight of their divinity and get entangled in the endless cycles of life and death (*Samsara*). Human goal is to get liberated (*moksha*) from this *samsara*, through *karmic* rituals, meditation (*bhakti*) or true knowledge (*Jnan*) about the real nature of god.

"Religion without philosophy is sentiment or sometimes fanaticism, while philosophy without religion is mental speculation."

Hiriyana, M
Outlines of Indian History

"Whatever else a religion may or may not be, it is essentially a reaching forward to an ideal, without resting in mere belief or outward observances. Its distinctive mark is that it serves to further right living; and it is only in this sense that we can speak of religion as one with philosophy in India"[1]

In the Post *Vedic* Period the focus of Indian seers shifted to exploring the primary causes or the first cause of all manifestation, which had already made its headway in the later part of *Vedic* Period. Sources for the knowledge were traced to various *Vedic Upanishads* that form the concluding part of the *Vedas*, known as *Vedanta* (the end of the *Veda*). "Etymologically the word *'Upanishad'* is derived from the words *sad* (sitting), *upa* (near by), *ni* (devotedly) and in course of time it came to signify the secret instructions imparted at such private sittings "To judge from the way in which these texts have grown, they contain not the thoughts of a single teacher, but of a series of teachers and this represents a growth in which new ideas have mingled with the old".[2]

The *Upanishads*, which are in the form of dialogues, generally in poetic tone, are said to be 108, but only 12 are considered original ones and

have been the subject matter of various commentaries (*bhâsyas*) by learned *rishis*. These are:

1) *Aitareya Upanishad*
2) *Kaushitaki Upanishad*
3) *Katha Upanishad*
4) *Taittiriya Upanishad*
5) *Âranyaka Upanishad*
6) *Ishâ Upanishad*
7) *Brhadaranyak Upanishad*
8) *Chandogya Upanishad*
9) *Kena Upanishad*
10) *Prashna Upanishad*
11) *Mundaka Upanishad*
12) *Mandûkya Upanishad*

Philosophy

Two streams of thought, known as systems, developed in the Post *Vedic* Period:

1) Those that reflected *Vedic* thought as revealed in *Upanishads* and later commentaries (*bhashas*). These were classified as orthodox (*Âstic*) system. This represents the basic philosophy of Hinduism.

2) Those that did not accept totality of *Vedic* knowledge as the basis of their thought but accepted it partially. They did not agree with the practice of ritualistic worship and customs associated with it, essential as the means for liberation. They came to be known as heterodox system (*Nastik*). Buddhism, Jainism and Sikhism fall under this category.

Orthodox System (*Hinduism*)

The Indian philosophical systems have developed not only as result of intellectual speculation but also of mystical intuitions hence the name *'darshana'* (seeing) usually applied to them. Human psychology is one of the important characteristics of the *darshans* and each *darshana* has different opinions about it. The topics most commonly dealt are:

a) Nature of the physical world, its origin and evolution.
b) Nature of man and other living beings.
c) The goal of human life and ways of attaining it.
d) Existence of god, his nature and attributes (theology) which itself is of considerable interest and has been dealt with separately (see Chapter 3).

Thus, the scope of discussion here will be confined to first three aspects only.

The *Upanishads* are the basic literature from which *Vedic* thoughts have emerged, but these *Upanishads* present heterogeneous views, which are of mystic nature, concerned more about the rituals. Various sages dived deep into these *Upanishads* and picked up a few hymns from each of these sources of knowledge. These hymns called '*Sutras*', were meant for teaching to their students in their camps (*ashrams*). The thoughts in these *Sutras* were written in aphorisms for putting to memory, as that was the traditions of teaching at that time (printing press was no where yet).

Later commentators used these *Sutras* for their commentary (*bhâsya*). Since the language was mystic and in aphorisms, often tense and ambiguous; various interpretations of these thoughts were presented, which resulted in many schools of thoughts. However, only six of these schools (*darshans*) have been recognized:

1) *Nyaya*
2) *Vaiseshika*
3) *Samkhya*

4) *Yoga*
5) *Vedanta*
6) *Mimamsa*

Six Darshanas of Vedanta

1) ***Vaiseshika Darshan*** by *Kanada*. It describes world as made of atoms (*paramanus*). The doctrine is also known as atomic pluralism.
2) ***Nyaya Darshan*** by *Gautama* (not *Bhuddha*). It describes world of matter as made up of five basic elements (*panch mahabhut*), namely earth, fire, water, air, and sky or ether. ?
3) ***Sankhya Darshana*** by *Kapila*. It describes evolution of world through the inter action of cosmic soul *Purusha* and primordial matter *Prakriti*. The process is complete through 25 steps.
4) ***Yoga Darshana*** by *Patenjali*. It describes in detail various ways through which humans can uplift themselves to the status of super-being.
5) ***Mimamsa Darshan*** by *Jaimini*. It describes performance of various *Vedic* rituals as means for liberation from *Samsara*.
6) ***Vedanta or Uttar Mimamsa*** by Sage *Vyasa*. It describes *Brahman* as the eternal principle behind all cosmic activity. Manifestation of cosmos takes place through His immanent aspect.

Even among these schools there is pairing together where generally first element of each pair presents the metaphysical aspect, while the second element of the pair describes the practice and methodology. Thus, the three pairs are:

1) *Vedanta – Mimamsa* system.
2) *Samkhya – Yoga* systems
3) *Nyayâ – Vaishiska* systems

The authors of these individual systems in a pair were not same, nor is there any evidence that they lived at the same time. It is later day development.

These systems do not represent a well defined division of thoughts. They show frequent borrowings of ideas from each other. The centrality of expressions in these systems is expressed by the *Rigvedic* hymn:

Ekam Sat, Viprâh, bahudâ Vadanti.

एकम सत विपरहा बहुदा वदन्ति

(RV.1.164.46)

{The truth is one but the learned one's (*Bahuda*) call it by many names}.

Since *Vedanta-Mimamsa* system represents the latest one and as such it represents the consolidated views of all the systems. Hence, it has been presented here with full details. A brief description of other systems will follow.

I) *Vedanta-Mimamsa Darshana*

While *Vedanta Darshana* deals with the philosophical details, the *Mimamsa Darashana* describes the application side which includes performance of rituals as a means of liberation (*moksha*) from bondage in *samsara*. *Vedanta* is

Story of Six Blind Men and Elephant

Once, six blind men came across an elephant. They had no idea what an elephant looked like, so they started to explore. The first blind man moved his hand along the elephant's side and exclaimed, "The elephant is like a big wall." The second, who was holding one of the legs, disagreed, "No, it is like a thick pillar". The third interrupted, "I think it is like big flag." He was near the elephant's big flapping ears. The fourth one, who had the elephants tail in his hand, insisted that it was like a rope. The fifth felt the tusk and announced that it was like a pestle. Finally, the sixth could not remain silent and yelled, "You are all wrong. The elephant is really a hose-pipe." He had felt the animal's trunk. They all started to argue about the shape and size of the elephant, until a sighted person came along to show them around it. Then they realised the truth. This is how principles of *Vedic* thought that truth is one, but wise express it differently, was conveyed to ordinary masses through *Puranas.*

also known as *Uttra Memama Darshana* and *Mimamsa* as *Purva Memamsa Darshana.*

The sources of literature for *Vedanta Darshana* are the three great literary works called *Prasthantraya* (the three great books):

1) The *Upanishads*
2) The *Brahmasûtras*
3) *Bhagwad Gita*

However, it is *Brahamasûtra* (also known as *Vedanta Sûtra* or *Shariraka Sûtra*) written by *Bâdarâyana Vyasa* that occupies the key position.

Vedanta system has three sub-groups:

A) *Advaita*
B) *Dvaita*
C) *Vishistadvaita*

This division into sub groups is due to the difference of opinions among later day seers who wrote down commentaries on *Vedanta*. All the groups agree about the existence of three realities of: 1) *Brahman*, 2) the world (*Jagat*) and 3) individuals (*Jivas*). The differences of opinions lie only with regard to the relationship that exists between them.

A) *Advaita Vedanta* (Monism)

The concepts of this system of philosophy have been discussed under the following headings:

I) *Brahmn*, the Supreme God
II) Manifestation Process

I) *Brahmn* the Supreme God

The first author of this *Darshana* is described as *Gaudapada* (7th - 8th century AD) who wrote his famous commentaries (*kârikâs*) on the *Mandûkyopanisad*. He was followed by *Shankrachariya* (788- 820), who wrote commentaries on *Prasthantriya* (the three literary works as stated above). *Advaita* means non-dual, one without a second. It recognises Brahman as the sole Reality (*Brahman Satyam*) and hence, this *darshan* is called monoism as well.

It does not recognise the permanent existence of the world as also of the individual souls.

The *Upanishads* describe this reality as:

"Sadeva somya idamagra asit, ekamevâd-vitiyam."

सादेवा सोमया इदामग्रा असित एकामवद वितीयाम

Chandogya up 6.2.1

(In the beginning "before creation", Reality ('*Brahman*') alone existed.)

Brahman is Transcendent (*Para Brahman*). He is beyond the reach of human mind, which is limited. He is the First and Ultimate cause of all manifestation. He is Omniscient (*sarvajna*) Omnipotent (*Sarvashakti*) and Omnipresent (*Sarvavyapak*). He is sole creator (*Srshta*) sustainer (*Sthita*) and cause of dissolution (*Pralaya*). Logic and reasoning, which can always be unsettled by superior ones, can never be relied upon in determining the transcendental truth such as the ultimate cause of this world.

Brahma is *Sat-Chit-Anand* (Truth, Consciousness and Bliss). He cannot be defined as an object.

1) Principle of *Maya*

Maya is an inexplicable power inherent in *Brahman*, just as heat is inherent in fire and is inseparable from it.

Manifestation of names and forms (*namâ* and *rupa*) is not real. It is only apparent.

This illusion is caused due to the theory of erroneous recognition of truth (*anirvachaniyakhyâti*) also known as *maya*, which is stated to be due to erroneous perception brought about by the false knowledge (*mithyâjnana*) of

Brahma Satyam Jagan Mithyaa

(*Brahman* alone is real; this world is only an illusory appearance).

the truth. To illustrate the point an examples of perceiving a snake for a rope in insufficient light may be cited. This super imposition of snake for a rope (*adhyaropa*) is due to false knowledge about object in dim light.

The snake perceived is neither real (*sat*) nor unreal (*asat*). It is not *asat* or unreal like the 'son of a barren women', since it is actually perceived. Neither is it '*sat*' or true, since it disappears as soon as the substratum (rope) is perceived as it is. The basic cause of this erroneous perception (*maya*) is termed as ignorance (*ajnana* or *avidya*) which is said to be existent (*bhavârupa*) and has two powers (*Shaktis*):

i) Veiling power (*âvaranshakti*). It veils the true nature of object e.g. veiling rope in above example.

ii) Transforming power (*Viksepashakti*). It transforms the object into something else e.g. rope is transformed into snake in the above example. Such an apparently transformed object is called a *'vivarta'* of the original (original rope into snake) and the theory that propounds it is known as *'vivart vada'*. Again since the *'avidya'* does not make the rope completely disappear from view, but only makes it appear as something else,' it is described as *'bhavarupa'* or existent. The world of duality is due to *maya*, which causes the Ultimate Reality; appear as many individuals (*jivas*) and this world of objects.

2) Three aspects of *Brahman*

Brahman as it is, can be comprehended only through its integral or essential characteristics (*Svarûpalaksana*) which is Truth, Consciousness and Bliss (*Sat-Chit-Aananda*).

a) *Sat* (eternal reality)
b) *Chit* (pure consciousness)
c) *Aananda* (unalloyed bliss)

These are not really its characteristics but its very essence.

a) *Sat* (Truth i.e. Eternal Reality)

That which is not affected by time, space and causation is *Sat* or Reality. *Sat* is stated to be of three types:

i) *Prâtibhâsika Satya*: Apparent truth as is illustrated by wrong perception of snake for a rope in the example given above.

ii) *Vyâvaharika Satya*: It is the truth as is experienced in the day-to-day life. It is a truth of a higher degree than the one stated above and lasts until one gets true knowledge (*âtmajnana*).

Mayayi Bromrovns

Mayayi bromrovns is a common *Kashmiri* phrase to express the helplessness of a person drawn into the illusory web of temptations.

The following Puranic Story illustrates the conception of maya:

Narada (a devotee) asked Lord *Krishna* "What is meant by *maya* ?"
Lord *Krishna* was visiting some devotee in a far off desert and asked *Narada* to accompany Him. *Krishna* felt thirsty while passing through desert and asked *Narada* to get some water from the nearby village.

Narada went to a house in the village and knocked at the door. A beautiful girl answered the call. At the very sight of the girl, *Narada* forgot the purpose of visit and instead started wooing her. He kept on repeating this until he ultimately got married to the girl. He started living in the village and after some time he begot children and lived happily until 12 years passed, when a flood devastated the village. He ran from the flood along with his wife and children but could not save any of them. He was weeping and lamenting when he heard a gentle voice "My child where is the water, you went to fetch some water, and I am waiting for you, you have been gone for quite half an hour".
"Half an hour!" exclaimed *Narada*. Twelve whole years had passed through his mind and all those scenes had happened in half an hour!
This is *maya*. Situations that seem to us to be true, are actually illusory *maya*, a statement of facts which may or may not be true.

iii) Pârmârthika Satya: It is the highest truth of the knowledge of *Brahman* (or *Atman* or C*hit*), that is the only One that exists and is without attributes, (*nirguna*) and without form (*nirâkâra*) hence, described by negative terms (*neti, neti*-not this, not this) only.

b) *Chit* (Consciousness)

Consciousness is described as of four types:

i) Jagrat: Waking state consciousness . In this state of consciousness mind (*manas*) receives impressions (*vasnas*) from outside which it builds into ideas.

ii) Sapan: (Dreaming state of consciousness). It is a physical condition in which organs of senses (*indriyas*): five *jnanendriyas* (organs of hearing, feeling, seeing, tasting, smelling) and five *karmendriyas* 9 organs of speech, handling, moving on feet, discharging and sex) become wholly quiescent and senses unite with mind (*manas*) to review the material it has received in waking state (*jagrat*) (visual and auditory) for forming ideas, which are perceptions without sensation.

iii) Sushupti: (Dreamless state of consciousness). In this condition mind (*manas*) as well as senses (*indriyas*) are quiescent and there is cessation of normal or empirical consciousness. It is not a state of blankness of mind or that of absolute unconsciousness either. This state has been described as 'one of unalloyed ness'. In this state *jiva* can attain temporary union with god.

iv) Turya: (Supreme state of consciousness). It is that state of consciousness which is beyond the experience of an ordinary man. It has been described as a "mystic state to be testified by the person who is gifted with *yogic* power, but the truth he vouches for is not wholly beyond us". The attainment of this state of consciousness is regarded as culmination of spiritual training.

c) *Ananda* (Bliss)

Brahman is bliss that is beyond human conception.

II) Manifestation Process

Since manifestation is only an illusion (*vivarta*) so there is no need to explain manifestation process and yet *Shankerayachariya* did present manifestation through a series of steps which he described as respecting *Shruties* (revealed texts) as they have done so. He characterizes such description as giving accidental or casual characteristics of *Brahman* (*tatasthalaksna*) to help humans to understand Him better "even as the branch of a tree helps us to locate the crescent moon in the sky".

Manifestation has been described at two levels:

1) Cosmic
2) Gross

1) Cosmic Level

Pure Consciousness (*Chitatman*) in association with *maya* is called *Apara Brahman* or *Ishvara* (also *Saguna Brahman, Avyakta, Antaryâmin* and *jagat karna*). It is a state of *Brahman* before creation. *Ishvara* is all knowing (*Sarvajna*), all powerful (*Sarveshvara*) and controller of all that happens *Sarvaniyantr*. He is the staring point of creation.

Maya is said to be *trigunatmak* i.e. it manifests itself in three forms (*gunas*): *sattva*, *rajas* and *tamas*. *Sattva* represents a condition, which is soothing and peaceful. *Tamas* is a condition where under everything is dull and static, and *rajas* is a condition where under everything is active and vibrant. All the three *gunas* are held in balance in the body of *Ishvara*. No movement takes place in this state.

At this stage, *Ishvara* holds every thing that He is going to manifest in His body. He is associated with the totality of subtle bodies in creation permeating them like the thread through the beads. (Hence the name *Sutratman*). The unmanifested, seed state of creation has been compared to a golden egg which holds all the seeds of manifestation in its womb. *Ishvara* at this stage is called '*Hiranyagarbha* (holding everything in the golden womb)'. He is endowed with three powers of will (*Iccha*), knowledge (*jnana*) and action (*kriya*) known as *icchashakti, jnanashakti* and *kriyashakti* respectively.

2) Gross Level

Hiranyagarbha holds everything in His womb in a balanced state along with three *gunas*. It is His desire (*Iccha*) to manifest that disturbs the balance in the state of three *gunas,* which brings a chain reaction through various steps and a gross world of shapes and forms (*nama rupa*) appears, including human beings (*jiva*). In this process, Pure Consciousness (*chaitnya*) gets associated with the totality of gross bodies in creation (*samastisthula-shrira*) and in this last stage of manifestation *Brahman* is recognized in gross form only known as *Virat* (also *vaishvanara*).

Manifestation down from *Hiranyagarbha* proceeds as follows:

2.1) <u>*Panchtanmatras*</u> also known as *Sukshmbhutas* (subtle elements – five primordial element). The primordial elements or senses (*Indriyas*) that are present in *Hiranyagarbha* (unmanifest) are five. Each one of these represents one quality and that alone, hence the name *tanmatra* (*tanmatra*-that alone).

Shankiracharya describes them as five principles of *maya.*

Hiranyagarbha is Singularity of Modern Cosmologists

Modern theory about manifestation states that it started from a single dense substance held in a consolidated state called Singularity (*bindu*), which exploded suddenly within a fraction of a second (known as Big Bang theory). One may compare this with the following famous *Vedic* hymn:

ॐ हिरण्यगर्भ समवरताग्रे
भूतस्य जातः पतिरेक आसीत ।
सदाधार पृथिवीं धामुतेमां
कस्मै देवाय हविष विधेम ।।

Om Hiranyagarbh Samvarttagre
Bhutasy Jatah Patirek Aasit !
Sadadhara Prathvim Dyamutemam
Kasmai Devai Havisha Vidhem !!

In the beginning, there was neither naught nor aught.
Then there was neither sky nor atmosphere above.
What then enshrouded this entire universe?
In the receptacle of what, was it contained?
Then was there neither death nor immortality.
Then was neither day, nor night, nor light, nor darkness.
Only the Existent One breathed calmly, self-contained.

These are:

1) *Shabda tanmatra* (sense of sound or vibration).
2) *Sparsha tanmatra* (sense of feel or touch).
3) *Rupa tanmatra* (sense of colour)

4) *Rasa tantmatra* (sense of flavour)
5) *Ghandha tanmatra* (sense of odour).

2.2) Panchmahabutas (five gross elements). The five gross elements ether (*akasha*), air (*vayu*), fire (*agni*), water (*apa*), and earth (*prithvi*) are formed out of five *tanmatras* by a process of quintuplication (*panchikarnas*) and they are named after the distinguishing features of the five elements in the following manner:

1) Akasha (ether) emerges from the *shaba-tanmatra* with sound as its manifest quality.
2) Vayu (air) emerges from *shabda tanmatra* and *spasha tanmatra* with sound and touch as manifest qualities.
3) Agni (fire) from *shabda*, *spasha* and *rupa tanmatras* with sound, touch (or feel) and colour as its manifest quality.
4) Apa (water) from above three *tanmatras* of agni and *rasa tanmatra*, with sound, touch, colour and taste as its manifest qualities.
5) Prithvi (earth) from all the five *tanmatras* and is manifest with all the five qualities of senses: sound, touch, colour, taste and odour.

The order in which these *panch-mahabhutas* appear is the same as shown above and the element above it is the cause of its appearance. Thus water is the cause of appearance of earth, as fire that of water, air that of fire and ether that of air. Their existence thus depends on the elements from which they manifest. That is why absence of air kills fire. In addition, the order of the appearance of these gross elements shows their concretization from *akasha* down wards to *prithvi*.

2.3) Jiv-bhuta (human level) the manifestation so far deals with inorganic elements only. Organic beings called *jivas* are part of manifestation. The human body has five organs of perception (*jnanendriyas*), five organs of action (*karmendriyas*) and a mental set up (*antahkaran*).

2.3.1) Five Jnanendriyas (five exterior organs of perception).

i) *Shraven endriya* – organs of hearing of sound (ear).
ii) *Supershan endriyas* – organs for feeling by touch (skin).
iii) *Darshanendriyas* – organs for seeing (eyes).
iv) *Rasenendriyas* – organs for tasting (tongue).
v) *Ghandaendriyas* – organs for smelling (nose).

Four Types of Jivas

Jiva is derived from the root word *Jiv* (to continue breathing) and includes four types of living organism:

1) *Andeja* (born out of egg) e.g. birds
2) *Jiveja* (born out of germ) e.g. humans
3) *Udbija* (bursting though the soil) e.g. worms,
4) *Shvedaja* (born from sweat) e.g. lice.

But in the technical sense *jiva* stands for a man, made up of three entities: body, mind and spirit. God (Devine Consciousness) is also known as Spirit.

2.3.2)Five *Karmendriyas* (five exterior organs of action).

i) *Vak* or *Vagendriyas* – speech expression.
ii) *Hastenendriyas*– handling by hands.
iii) *Padendryas*– locomotion by feet.
iv) *Payvendriya* – rejecting, discharging by anus and other organs.

> **Mai Aisa Kuin Hoon**
> **(Why I am the way I am)**
>
> *Vasnas* are un-manifest tendencies in an individual. Once manifest they determine personality of an individual, which drive his activities in the world. When these *vasnas* manifest at the thought level, they are expressed as desires. Desires manifest as actions. An act by itself does not create fresh *vasnas* but when accompanied by ego, they flow in a given direction towards the given object or being, in a continuous stream, which results in an attachment (*sanga*). These attachments if thwarted, turn into anger (*krodha*). Anger expresses in delusion (*moha*). Under the spell of delusion, one does not see things as they are. Upon realization of the true nature of things one realizes his misconceptions and laments: ***"Mai Aisa kuin Hoon*** ?", but it may be too late by then.
>
> BG 2/62, 63

v) *Upasthendriyas* – procreation by sex organ.

2.3.3)*Antahkaran* The three set ups of *antahkarn* are:

i) *Buddhi* (intelligence) which represents complete knowledge or understanding in a judgment or perception of which one has no doubt.
ii) *Manas* (loosely translated as mind but not whole mind with which one is familiar. It represents in a limited sense to mean the state of indecision or half knowledge, as when one does not see or understand a thing clearly e.g. in dim light objects are not clearly visible. *Manas,* is the home of *chit* (consciousness) as well. Since it does not get involved in the mental activity in anyway, hence *manas* is generally understood as mind only.
iii) *Ahamkar* (ego) It is not below the other two aspects of mind as stated above but a distinct function. It is the sense of "I-ness" in all humans. It has been spoken of as part of mind because its 'predicates' are all derived from mind. The mind reflects some conditions and 'I' identifies with that condition e.g. I am running, or I am working, I am happy. These are all conditions of mind, which ego associates with I-ness.

Manifestation through Word Power
(Shabd Brahm)

Patanjali the great Indian seer who is credited with the writing of Sanskrit grammar (*Vyakarna*)

Is human being divine manifestation or a product of evolution ?

Darwin, an atheist and a scientist of great repute, who is famous for postulating evolution of living organisms, described evolution through the growth of the mental capacity of the organisms that helped them to face challenges for survival. He measured brain cavities of living species and compared them with the brain capacity of the fossils of dead animals. Thus, he concluded that the immediate ancestors of humans are apes. To explain about the huge gap in the mental capacity of an ape (around 300 cc) and human being around 1200 cc) he postulated a sudden jump in the evolutionary process (read divine act) or the possibility of other beings in the evolutionary process whose fossils may be found in the future. While scientists are trying to find out the missing links in the evolution of a human being, all sacred books of religions have settled this issue as an act of god .

There is a sect in USA and Europe who call themselves as Raelians and who believe that they are children of cosmic beings who landed on earth about twenty five thousand years back and their alien clans come to earth to visit them in Flying Saucers ,which are observed now and then.

has also presented a theory about manifestation which is known as *Shabda Brahmna or Vyakarna.*

According to this system manifestation is explained in four stages:

i) '*Shabda*'(word) *Shabda* is a sort of consciousness where thought and word are same (not distinguished) and *Brahman* is the eternal word from which emanates everything which is yet unmannifest. It is like just a stir in the mind of an artist to do something.

ii) '*Pashyanit*' At this stage of word the divine view of universe lies in its undifferentiated form, far behind human experience. It represents a stage in the mind of an artist to paint a picture which he has not conceptualized yet.

iii) *Madyamâ* At this stages the word is in a subtle form in the mind or *antahkarna* and represents the middle stage between *Pashyani* stage (2) and last stage (4) *Vaikhri*. It represents the stage when the concept of painting a picture is clear in the mind of the artist.

iv) *Vaikhari* This is the stage where the differentiated particulars of empirical thought and speech, in the 'word' appears separate from 'throught' and 'object'. At this stage the *Shabda* has the highest power of manifestation. This is the stage when finally the picture has been painted.

The divine words or letters are of two types:

1) <u>*Mayiya*</u> (pertaining to *maya*).
2) <u>*Amayiya*</u> (out of the scope of *maya*). *Mayiya* words are those on which the meaning is imposed by convention e.g. a Jar. They are '*vikalpas*' or fancied constructions.

Aamayiya' words are those which are '*nirvi kalpa*' whose meaning are just the real, which do not depend on imposition, supposition or convention e.g. a *mantra*.

According to this concept the manifestation of the whole cosmic world has come out of the word *AUM*. which is *Aamayiya*.

Relation between god and man

The relationship between god (*Atman*) and man (*Jiva*) is best expressed by four great sentences (*chatur-mahavakyas*) of *Upanishads* as follows:

i) *Tat Tvam Asi* (you are that)

Chandogga upa.

ii) *Aham Brahmâsmi* (I am *Brahman*)

Brhadaranyaka upa.

iii) *Prajnnanam Brahma* (consciousness is *Brahman*)

Aitareya Up.

iv) *Ayamâtma Brahma* (This *Atman* is *Brahman*).

Mâandukya Upa.

Dvaitavedanta (Dualism)

Dvaitavedanta Philosophy was advocated by *Madvacharya* (1199-1278AD). It states that the world (*Jagat*) and individuals (*Jivas*) are two independent identities, who are controlled by *Brahman*. *Jivas* get entangled in *jagat* because of their ignorance about the true Reality of *Brahman*. Through devotion to god and though His mercy *Jives* can achieve liberation (*muksha*) and live in heaven as individual souls in the presence of Lord.

Vaikhri the Word Power

All the spoken words have certain amount of power. The degree of power lies in its strength. All the words spoken by an individual convey some message which indicates its power. For example when the word jar is spoken it immediately creates an image of a jar in the mind of listener without actually seeing or handling a jar. In other words it represents the power of that word (jar in this case). Similarly all the *mantras* represent a degree of power. *Gayatri mantra* is a powerful mantra, the recitation of which has been recommended for achieving desired results. The word *AUM* is the most powerful *mantra* as it is the word of god with which he manifested the whole cosmic world. The power of word is recognized by many faiths. The famous quote from Bible:

"In the beginning was the Word and the Word was with God, and the Word was God"

Bible John1: 1-4, 14

Sikhs also worship sacred book (*Granth Sahab*) as word of God.

Visishtadvaita (Qualified Non-dualism)

It was advocated by *Ramanujacharya* (1055-1137 AD). It states *Brahman* only exists. World (*Jagat*) is His body in which individuals (*Jivas*)

exist as innumerable life cells. As the rays of Sun are inseparable from it, the individual souls (*jiva*) cannot be separated from god. Upon the realization, that *Brahman* is the whole and *Jiva* is an infinitesimal part of it, one gets liberated. Complete self-surrender is the means for attainment of *moksha*. In the liberated state, *Jiva* is ever aware that he is a limb of god and has no separate identity.

Samkhya-Yoga system

Samkhya darshan was propounded by the Sage *Kapila*. In this philosophy two eternal and independent realities *Purusha* and *Prakriti* have been recognized. *Purusha* is the passive Cosmic Spirit, called Self, Pure Consciousness (god like non matter) and *Prakriti* is the perennial energy, -the ultimate primordial matter which is ever active, but without any consciousness. The world of beings comes into existence by the interplay of these two Cosmic Realities. *Prakriti* is the source of 23 elements as stated earlier in *Advaita Vedanta*. :

1) *Antahkarna*, with three elements of *buddhi, manas* and *ahamkar* (ego).
2) *Jnanendryas* five
3) *Karmendryas* five
4) *Panchmehabutas* five
5) *Tanmatras* five

Yoga darshan is the philosophy propounded by *Patanjali* (around 200 BC) in *Yoga Sutras*. He describes *yoga* as:

"Yogash Chitta Vritti nirodah"

(*Yoga* means the control of the fluctuations of the mind).

This system advocates a system of mental and physical exercises as spiritual discipline. Four main division of *yoga*, have been identified, which are not exclusive or graded into superior or inferior. The suitability of a particular form of *yoga* for an individual depends upon his development of mental, intellectual and emotional aspects. The four *yogas* are:

1) *Karma Yoga* (*yoga* of action)
2) *Jnana Yoga* (*yoga* of knowledge)
3) *Bhakti Yoga*
4) *Raj Yoga* (*yoga* of meditation)

These have already been discussed in details earlier.

Nyaaya - Vaishishika System

The world *Nyâya* means 'argumentation'. Thus, it refers to a system, which is predominantly intellectualistic and analytical. The word *Vaishishika* means 'difference' and the system is so designated because according to it, diversity not unity is at the root of the universe. "Thus the compound designate '*Nyâya - Vaishishika*' refers to the method to be followed in the system as also to the result finally reached through logic.

The *Vaishishika* sutra of *Kanâda* and *Nyâya sûtra* of *Gautama* and commentaries (*bhâsya*) written on these books are the basis of these *Darshnas*.

An important postulate of *Nyaya Darsan* states, that "all knowledge by its very nature points to an object beyond it and independent of it". These objects, it is stated, are independent not only of knowledge, but also of one another, whence this doctrine is called' pluralistic realism'. It describes manifestation through nine-substances (*dravyas*), which are:

1) Earth (*prithvi*), 2) Water (*ap*), 3) Fire (*tejas*), 4) Air (*vayu*), 5) Ether (*akasha*), 6) Time (*kalpa*), 7) Space (*dik*), 8) The Self (*atman*) and 9) Mind (*manas*).

These *dravyas* are not all material in nature and are either infinite or infinitesimal. A brief description follows:

Earth, water, fire and air are described as made of atoms (*paramânus*), which are part less, and eternal. Objects like jar are made of these *dravyas. Akasha* along with above four *dravyas* are called elements (*bhûtas*), but while the latter four are found in two forms-primary and secondary (like jar) *akasha* appears only in one form. It is part less and infinite and does not produce anything as the atoms of other four elements do.

Time and space are conceived as objective realities like *akasha*. Time cannot be measured, except indirectly e.g. movement of Sun or Moon. Similarly space cannot be defined except by reference to a determinate object say the Pole-star. The primary *dravyas* are not in time and space. While, secondary (like jar) are in them. Space is not *akasha*, the latter stands for what fills the space.

Self, it is many, each being regarded as omnipresent and eternal. Self differs from matter only in that it may become conscious and not in that it is itself mental in nature.

Manas – This is atomic and eternal but unlike first four *dravyas* does not give rise to any product. Each self has his own *manas*, which is merely an instrument of knowing and is therefore as inert as any other sense. *Manas,* is not mind, It cooperate in knowing. The *dravyas* do not by themselves explain the whole universe. They serve merely as a frame-work.

Vaishshhika-Darshan describe seven categories as 1) *Guna*, 2) *Karma*, 3) *Samânya*, 4) *Vishesha*, 5) *Samavâya,* 6) *Abhâva* and 7) *Dravyas* of *Nyaya Darshan*.

The *Vaishshhika* views the world from the ontological stand-point (i.e. nature of beings) while *Nyâya* does so from the epistemological view (nature of knowledge).

Thus, according to *Nyaya* doctrine "what is, is knowable" – Accordingly even knowledge can be known which is not only about objects, but about Self as well, but it is primarily directed to the object which is therefore, known before either the Self (subject) or along with it.

Nyaya accepts two proofs (*pramanas*) i.e. verbal testimony (*Shabda*) and comparison (*upamâna*) for coming to conclusion about knowledge (*jnana*). *Vaishshhika* also accepts above two *pramanas*, but in addition to it recommends two more *pramanas* :perception (*pratyaksha*) and inference (*anumana*) for gaining true knowledge.

(For more information on this subject reference to the book 'Outlines of Indian philosophy ' by Hiriyana, M is suggested)

Explanations

1) Hiriyana,M – **"Outlines of Indian Philosophy"**, Published by Motilal Banarasidass Delhi – 20001 p18. Hiriyana, M – ibid p 51
2) Some systems consider it as part of Jnan Yoga and yet some others consider it as a separate path for liberation.

Books Consulted

1) Hiriyanna, M - **"Outlines of Indian Philosophy"**, published by Motilal Banarasidass, Delhi, 2001.

2) Swami Ranganathranga - **"Science and Religion"**, published by Advaita Ashram, Kolkatta, 2001.
3) Bhartiti Krishan Tirthe - **"Sanatana Dharma"**, published by Bharti Vidhya Bhawan.
4) Pandit Bansi - **"The Hindu Mind"**, published by B&V Enterprises USA
5) Swami Vivekananda - **"The complete, works of Swami Vivekananda"**, published by Advaita Ashram, Kolkatta.
6) Swami Harshenanda **"A dictionary of Advaita Vedanta"**, published by Rama Krishna Math, Bangalore.

Chapter Three

Vedanta Theology

Vedanta Theology at a Glance

In the Post *Vedic* Period (500 BC onwards) *Vedic* theology changed. The role of *devas* was considerably reduced. A few who were retained were confined to *Vedic* rituals only. *Brahman* came to be recognized as the only God, Who is Transcendent but manifests through His immanent aspect called *Ishvara*. The three roles of *Ishvara* are manifestation of cosmos, its maintenance and dissolution at the end of a *Kalpa* (a certain period of time). In these three roles, *Ishvara* came be recognized as *Brahma, Vishnu* and *Mahesh* (or *Shiva*) - Called Trinity of Gods. These Gods have their consorts as well. Thus, *Saraswati* and *Gayatri* are consorts of *Brahma; Lakshimi* is consort of Lord *Vishnu* and *Parvati* is the wife of Lord *Shiva. Shiva* has two sons: Lord *Ganesh* and Lord *Kartekeya,* who are also Gods in their own right. All these Gods live in *Svarga loka* (heaven) in the sky, but Lord *Shiva* occasionally lives on mount *Kailash* on Earth (now in Tibet). Lord *Vishnu* takes care of manifested world through His *avatar* (beings with body) that come to live on Earth from time to time to mitigate the sufferings of living beings on Earth. Lord *Rama,* Lord *Krishna* and *Buddha* are such three *avatars* out of nine, which have taken birth so far. *Hanuman* a monkey like God and a devout of Lord *Ram* was raised to the status of God for his extreme devotion to Lord *Ram.*

Trinity of Gods

Prajapati, the *Vedic* God, Who was described as sole cause behind all manifestation in *Vedic* Period was designated as *Brahman* in the Post *Vedic* Period. He was described as the sole Supreme God with two aspects: *Para Brahman* (Transcendental aspect) and *Apara Brahman* or *Isvara* (immanent aspect). It is through His immanent aspect that creation takes place. A Trinity of Gods *Brahma, Vishnu* and *Mahesh* came to represent the three aspects of the manifested world. Thus, *Brahma* was associated with projection of

universe, *Vishnu* with its maintenance aspect and *Mahesh* (also called *Shiva*) for its withdrawal at the end of a *Kalpa* (a life cycle). *Vishnu* who was a subordinate *deva* under *Indra* in the *Vedic* Period was elevated to *Indra's* position as god responsible for maintenance and preservation of what was created by *Brahma*. *Rudra*, Who was head of the group responsible for upkeep of laws governing cosmic order (*rta*), was renamed as *Rudra-Shiva* (or later on as *Shiva* only) who brought dissolution of creation at the end of each cycle of creation and maintained it until next creation cycle. Thus, *Brahma-Vishnu-Mahesh* represents the Trinity of Gods in Post *Vedic* Period, Who are all equal in status.

While *devas* had no definite forms and had no temples of worship, the post *Vedic* gods have definite anthropomorphic forms. Representation of gods in this form may have its origin in the Greek invasion of India around 326 BC. Nehru writes "It is interesting thought that image worship came to India from Greece. The *Vedic* religion was opposed to all forms of idol and image worship. There were not even temples for gods".[1]

The goddesses in the *Vedic* Period had no significant roles, but in the Post *Vedic* Period they came to be recognized as life partners of the Trinity of Gods, which in principle represent an aspect of deity's energy. Thus, *Brahma* has two wives *Saraswati* (Learning aspect) and *Gayatri* (Knowledge aspect); *Vishnu's* consort is *Lakshmi* (Prosperity aspect); Lord *Shiva's* wife is *Parvati* (Source of energy behind all manifestations). They have two sons: *Ganesh* (Who removes all obstacles in the performance of an action) and *Kartekeya* (also known as *Kumar* or *Sukand*, who is the power behind success in any endeavour).

Vedic devas, who still command a respectable status in *Vedic* rituals are: *Indra*, *Varuna*, *Mitra*, *Vayu*, and *Surya*.

All the gods of Hindu pantheon are supposed to live up above in the heaven *Swargloka* and deliver justice to human, who lives on earth (*Mrtyoloka*) from their abodes. Lord *Shiva* chose to live on Earth as well, at Mount Kailash, (in Tibet) with His family, but *Brahma* and *Vishnu* continued to live in heaven only. While *Brahma* has no role to play after He created Universe with all its varied forms, till next creation takes places; but *Vishnu's* role as preserver of what has been created by *Brahma* and its orderly functioning needs His presence on earth as well. This necessitated His coming to earth in the form of His incarnation (*avatars*) from time to time to guide people on the path of *dharma* (righteousness).

All the three Gods of Trinity have many attributes by which they are identified and worshiped e.g. *Vishnu* is worshiped as *Narayan*, (one who resides on water), similarly *Shiva* as *Shanker* or *Shambu*.

Iconography and Symbolism

Anthropomorphism among gods encouraged worshipers to represent certain attributes of gods by various representations of symbols, just as in geometry triangles, squares, circle etc. are used to represent the shape of things. These symbols express the inner meaning of the acts of grace by gods. A few examples are:

Lotus

1) <u>Lotus</u> (*Kamal*) – A Lotus represents purity, detachment and happiness.

Lotus grows in muddy waters and yet when it blossoms, it has no trace of mud. Surrounded by water it does not hold water. In mythological terms a lotus comes out of *Vishnu's* naval from which *Brahma* appeared to create universe.

2) Conch (*Shankh*) – It is a product of water, where from all universe (*Sreshti*) has come out. It also symbolises sound of sacred word "AUM" which represents the original divine sound by which creation came into being.

3) Trident (*Trishul*) – Trident in *Shiva*'s hands symbolises His early association with *Rudra*, Who holds cosmic order (*rta*) with His fire power.

Trident
Trishul

4) Crescent Moon has been an excellent guide for measurement of time. Hence, it symbolises time past and present. Crescent Moon is also an object of decoration.

5) Book in hand Book Symbolizes knowledge.

6) Third eye (*Trinyan*) Third eye is the eye of wisdom and state of *Turya* consciousness with which one can see intuitively.

7) Sling or Noose (*Pasha*) It is a symbol representing the divine power to trap any prey who try to break the divine order (*rta*).

Bead Necklace
(Rudrakshamala)

8) Rosary (*Akshmala*) It represents endless cycles of time *Kalpa* through which the universe has passed, to which god is witness. It also represents knowledge of *yoga*

Axe (parsu)

9) Axe (*Parasu*) It is the oldest weapon to punish the wicked.

10) Number of arms. They represent number of energies of the deity.

11) Four heads. It indicates control over four directions. Thus, they represent omnipresence of god.

12) Showing palm of hand (*Abhay mudra*). It indicates divine grace, which the deity bestows on his worshippers.

This symbolism was later on extended to ritualistic worship of deities. Thus, a burning lamp or camphor symbolizes presence of fire (*Agni Devta*) who is carrier of oblations in sacrifice (ya*gnya*).

A brief description of Post *Vedic* Period gods follows:

1) Lord *Brahma*

According to accepted beliefs Lord *Brahma* is the self-created creator (*Svayambhu*), the self-born first person Who came from the golden egg (*Hiranyagarbha*). He is one of the three Gods of Trinity and is credited with all manifestation of universe in all its forms including seers (*rishis*), the chief among whom were *Daksha*, *Atri*, *Narad*, *Brigu*, *Pulstya* etc. He has two wives *Saraswati* (or *Savitri*) and *Gayatri*. He was the chief priest who performed the marriage of *Shiva* with *Parvati*. *Brahma* represents knowledge and hence, He is the author of all four *Vedas*. He is wise. The life span of *Brahma* is 100 God years and His one-day is equal to 4320 million years of human calendar. The Universe (*Shrishti*) is presently going though the 51 year of His

creation of the first *Kalpa* (see Chapter 11).

Symbolism

1) Four faces – represent sacred knowledge of four *Vedas*, which came out of His mouth.

2) Four arms – Indicates His energies (see above).

3) Rosary – (*Akshmala* in one hand (see above).

4) Book in hand – It represents knowledge, which is important for creation.

5) Water pot (*Kamandal*) – It represents cosmic energy by which He creates Universe. Water is also important for life.

6) Hand in *Abhay Mudra* – See above.

7) Ladle (*Sruk*), Spoon (*Sruva*) and sacred grass (*Kusha*). These are sacrificial implements and materials used in ritualistic worship (see Chapter 15).

8) White Beard – It indicates wisdom.

9) Crown on Head – This indicates His status as creator.

10) Lotus (sitting or standing). See above.

11) Riding a Swan or Goose – These birds are sacred as they can live on land, water and sky. Thus, they are excellent vehicles of gods. These birds are also symbols of knowledge as they have the knowledge to sort out milk from water and grain from chef.

Epithets (Other Names)

1) *Atmabhoo* – He is the Self Existent One.

2) *Lokesh* – He is the God of world.

3) *Hiranyagarbha* – He, whose origin is from the golden egg (see also Chapter 2).

4) *Vidhata* – He is the destiny maker.

5) *Savitripati* – He is the husband of

Brahma was born out of Lotus

In a mythological account in *Vishnu Puran*, *Narayana* (Epithet of *Vishnu*) floated on the snake *Ananta* (endless) on the primeval waters for a long time. From His naval grew a lotus in which God *Brahma* was born reciting four *Vedas* with His four mouths and creating *'Brahmanda'* (egg of *Brahma*) which contained the entire world.

Brahma a Frustrated Progenitor

Creation of Universe was no challenge for Lord *Brahma*, but continuing the line of progeny of humans was a big challenge. He created four mind born sons namely *Sanak*, *Sanatan*, *Sanandan* and *Sanat Kumar* for extending the line of progeny, but they preferred to remain in their childhood form, as five year old boys, to worship their father rather than get involved in the affairs of the world. Next, He created one thousand mind born sons including *Narad* for this job but they all became a great devout of Lord *Vishnu* at the instigation of *Narada* and spent their life in His devotion. Having failed in many similar efforts, Lord *Brahma* ultimately sought help from *Kaamdev* (God of lust) to create *Maithunic Srishti* (creation growing through copulation). *Kamdev* produced a female from Lord *Brahma's* left portion and man from His right portion. Owing to the erotic feelings generated by *Kamdev* they started *Maithunic Srishti*. These two persons were called as *Manu* and *Shatroopaa* and are the ultimate parents of mankind. It is for this reason that all humans are called *Manvas*. It also explains why after marriage Hindu woman sits on the left side of her husband while offering prayers.

Source Brahma Purana

Savitri (also known as *Saraswati*).

6) *VishVâkarma* – He is the architect of the world.

Worship

Surprisingly, Lord *Brahma* does not have any ritualistic worship. There is only one temple in India dedicated to Him at Pushkar Lake (Rajasthan). However, He is cited in all worships as the creator from whose birth the date is measured with the words *"Om Tat Sat Brahma Adyo Tvt Tithou"* (From the beginning of that *Brahma* who ....).

2) *Saraswati* (or *Savitri*)

She is the *Shakti* (energy) behind *Brahma* and is described as His consort. Literally *Saraswati* means "the flowing one". In the *Rigveda* She represents River *Saraswat* and the deity presiding over it. Thus, She receives a number of hymns as a deity who bestows bounty, fertility and riches. Her waters enrich the land so that it can produce more. She also represents purity as Her running water purifies the land.

In the *Brahmanas* (which constitute part of *Veda*) She is identified as *Vagdevi* (or *Vagishvri*), the goddess of speech, learning, culture and wisdom. Thus, in this way, the *Vedic* deity *Vâk* has been merged with *Saraswati* in the later period and it is in this aspect She is worshiped now.

Speech (*Vâk*) holds a very important position in Hindu religion as it is held to be the first sign of manifestation through the sacred word *"AUM,"* proceeding from *Shabda-Brahman* (Ultimate Reality in the form of sound see Chapter 2).

Saraswati is identified with thought and intellect as well. She is one who makes speech possible through the process of thought, intellect and memory. Thus, She is called '*Buddhishaktirupini*' (whose form is the power of knowledge), *Smritishakti* (the power of memory), *Pratibha* (who is intelligence). *Sharada* (giver of essence) *Mahavidya* (knowledge supreme).

Iconography

She is depicted as a beautiful lady clad in spotless white apparel, seated on a lotus (or white swan). She has four hands She holds a *vina* (lute) by two hands, *Akshmala* (rosary) and a book (or a water pot) by other two hands.

Symbolism

1) White Colour – It is the symbol of Her purity with which She associates Herself with Lord *Brahma* for creation of universe. She is the power and intelligence behind all creation.

2) Four arms – see above.

3) Lute (*Vina*) – It represents Her association with fine arts. She is the guiding spirit in all forms of art

4) *Akshmala* (rosary) – see above.
5) Book – see above.
6) Swan as a ride – see above.
7) Sitting on a Lotus – see above.
8) Peacock sitting by side – Peacock's mood changes with weather, he represents unpredictable behaviour, hence *Saraswati* does not use it as Her vehicle, in preference to swan.

Epithets (Other Forms)

1) *Vagishvri* (or *Vagdevi*) – She is the Goddess of speech and learning.

2) *Manas Kanya* – She emerged from *Brahma*'s head and is considered to be His psychic daughter.

3) *Vani* – She is the Goddess of speech and arts.

4) *Veena-Vadini* – She is the Goddess of music and hence fine arts.

5) *Brahmani* or *Brahmi* – She is wife of *Brahma*.

6) *Sharada* – *Sharada* is giver of essence. The Goddess of autumn when after rains, mother earth becomes fertile.

Worship

She is worshipped daily at home and in temples before starting any recitation or speech. She is invited to sit on the tip of the tongue so that the words that come out are sweet, sensible, right and meaningful.

Saraswati Mha Bhage Vidya Kamal Lochni
Vishvrupe Vishâlâkshi Vidyam Dehi Srsvati.

(I pray to lusted eyed mother *Saraswati*, who manifests in all forms (*rupas*), who is source of knowledge (*vidya*) and alphabets (*akshers*), may She guide me with true knowledge).

Saraswati is worshipped specially on *Vasant Panchmi,* which is celebrated as the first day of Spring season in the plains of India (corresponding to fifth day of the bright fortnight of the lunar month *Magha* (Jan-Feb).

Savitris Curse Upon Lord Brahma

Lord *Brahma* wanted to establish places of His worship, just like other gods, on earth. He arranged performance of *yagnya* at the banks *Pushker* Lake in Rajasthan. Time and date for this was fixed by *Brahaspati* who was the chief priest. *Savitri* got busy with some thing and as such could not come to *yagnya mandap* in time to sit by the side of Lord *Brahma* for performance of *Yagnya*. *Brahaspati* insisted that he could not proceed with the performance of *yagnya* without the presence of *Brahma*'s consort as that would not have the desired result. As auspicious time for performance of *yagnya* was running out, a virgin girl, *Gayatri* was made to sit by the side of *Brahma* to perform *yagnya*.

When *Savitri* ultimately came and found some other woman sitting by the side of *Brahma*. She got annoyed and uttered a curse upon Lord *Brahma* that henceforth He would not receive worship, except at *Pushkar*. She uttered curses to others as well who were present in the ceremony

Source – Padma Purana

3) *Gayatri*

Gayatri represents the collective knowledge of all the *Vedas*. She is closely associated with the *Vedic* hymn, *Gayatri mantra* consisting of

twenty four syllables which is addressed to God *Savitr* (one of the three gods represented by *Surya* in the *Vedic* Period. In the Post *Vedic* Period She was given the form of a female deity. She is depicted as a young girl with five heads, three eyes in each face, with jeweled diadems (crown) on each head set with crescent Moon, ten arms and hands holding various objects such as rosary, *Kamandal* (a bowl), conch, discuss,

Goru-Try in Kashmir

In Kashmir *Saraswati* is worshipped primarily as Goddess of learning. She receives special *pooja* on the third day (*Try*) of the bright fortnight of the lunar month of *Magha* (Jan-Feb) when *kul-guru* (the family priest) comes to the home of his *yajman* (house holder) with a picture drawn on paper with *Shalokas* (prayers) for *Saraswati*. This day is hence called *Gor-Try* in Kashmir. Children are initiated into learning of alphabets on this day.

The Trick That Didn't Work

Gayatri represents the collective knowledge of all the *Vedas*. That is why She is called *Vedmata*. This has been expressed in the *Puranic* literature through the following story:

All the three Gods of Trinity: *Brahma, Vishnu* and *Shiva* once decided to test the waters of *Gayatri*. They went to Her residence as *Saddhus* and asked for some food. Gayatri welcomed them into Her house and put some food before them to eat. All the three *saddhus didn't* touch it. When *Gayatri* wanted to know the reason for not eating the food, the *saddus* replied that they have been told by their guru to accept food only in case it is given to them by a naked woman. This put *Gayatri* into a dilemma, but She immediately recognised the real identity of these *saddhus*. Thus, without wasting time She sprinkled some water over them along with recitation of *gayatri mantra,* which converted all the three *saddhus* into three little sucking babies. She then fed them naked, from Her breasts and afterwards put them to sleep in the cradle by the recitation of *Vedic* mantras. They slept in the cradle for centuries. Their delay in retuning back to their homes put their wives to worry and they came out for a search for their missing husbands. Ultimately they landed at *Gayatri's* residence. Upon enquiry *Gayatri* accepted that their missing husbands were in Her custody and told them to take them back to their homes. When they saw their husbands as little babies they could not initially believe *Gayatri's* statement. However, when they heard the truth, they were now in a dilemma about the identity of their husbands in baby form. They requested *Gayatri* to kindly bring their husbands to their original state, which She did. All the three Gods along with their wives bowed to *Gayatri* and accepted Her as their mother hence forth.

lotus, mace, axe, whip, thread and offering booms with one hand. She is seated on a lotus or a swan.

She represents knowledge and hence, is referred as second consort of *Brahma*, Who is the source of all knowledge.

Symbolism

1) Five faces – (with five different hues of pearl, coral, gold, blue and white) – These represents four *Vedas* and one face of *Gaytri.*
2) Three eyes – See above.
3) Ten hands with various objects – She is mother of all gods, and hence She displays their attributes as well.
4) Lotus – See above.
5) Riding a Swan – See above.

Epithets (Other Names)

She is known as *Ved-mata* as She is embodiment of *Vedas*.

Worship

She receives Her worship in *Japa Yoga* and in *Sandhya Vandana* through recitation of *Gayatri mantra*:

Om Bhur Buvah Sah, Tat Savitur Varenum, Bhargo Devasya Dhimahi, Dhiyo Yo Nah Prachodyat.

She is always worn on body in the form of *Yagnopavit* by three *Varuna:, Brahmins, Kshetryas* and *Vaishya.*

4) Lord *Vishnu* (all pervading)

The *Vedic deva, Vishnu* Who was a subordinate deity of *Indra* in the *Vedic* Period , received a major boost in the Post *Vedic* Period. He was elevated to the rank of Trinity of Gods along with *Brahma* and *Mahesh*, Who are the other two Gods of Trinity. Worship of *Indradeva* along with other *Vedic* deities remained confined to *karmkand* rituals only.

In its new role, Lord *Vishnu* is endowed with that aspect of universe, which is responsible for its orderly functioning and preservation after Lord *Brahma* has created it. Etymologically '*Vishnu*' means 'one who pervades', 'one who has entered everything' and thus, He is the inner cause and power by which everything exists.

Laxmi (or *Lakshmi*) is His consort, Who helps Him in the proper functioning of all activities in the world. His abode is *Vaikunth* in heaven.

Iconography

In iconography His two popular forms are either sleeping on the coil of serpent (*Sheshanag* also called *anantnag*) which is floating on the waters of the ocean *Kshrasmudra* (ocean of milk), one of the legs is resting on the lap of His consort *Laxmi*, Who is gently pressing it. In His, other form He is shown standing on a blossomed lotus on the waves of ocean with four hands holding conch (*Shankh*), discuss (*chakra*), mace (*Gada*) and Lotus (*Padma*). He wears a necklace with the famous gem *Kaustubha* dangling from it. In the ears He wears crocodile shaped ear rings. His vehicle is the mythological bird *Garuda*. His body colour is a hue of dark blue, like that of rain cloud.

Symbolism

1) *Kshirasamudra* (ocean of milk) – ocean represents causal waters from which all life springs, milk stands for purity. Hence it stands for purest form of *prakriti* (nature in its undifferentiated form).
2) *Sheshnag / Anantnag* (1000 headed serpent) – It represents Cosmic time

Vishnu takes incarnation to preserver dharma

Yadā-Yadā Hi Dharmasya Glānir Bhavati-Bharata – I
Abhyuthānam Adharmasya Tada-'tmānama-Srjāamy aham–II.

B.G-4.7

यदा यदा हि धर्मस्य ग्लानिर्भवति भारत ।
अभ्युत्थानमर्धमस्य तदात्मनं सर्जाम्यहम ।।

(Whenever there is decay of *dharma* and rise of *adharma*, then I embody myself, 'O', *Bharata*).

which is endless. Created worlds come into being in time and are sustained in it, which He controls. It also signifies immense desires of individual, which He controls.

3) Dark Blue Colour – It represents the colour of infinite empty space in the cosmos.
4) Four arms – See above.
5) Discus (*Sudarshan Chakra* in upper right hand) – Lord protects His devotes from all evil forces. It also represents Cosmic mind.
6) Conch (in upper left hand) – See above.
7) Mace (in lower left hand) – It represents the energy with which He sustains the created beings.
8) Lotus – See above.
9) Garland of Flowers – It represents devotes adoration for Lord.
10) Crown – It represents Lords supreme status of God.
11) Ear rings (like crocodile in shape called *Makarakrati Kundal*) – Two methods of gaining knowledge.

    i) *Samkhya* (intellectual)

    ii) *Yoga* (Intuitive)

12) *Garuda* (as vehicle) – It symbolizes knowledge of *Vedas*. *Garuda* represents speed and hence it represents the wings of speech with which *Vedas* serve as vehicle of knowledge.

Incarnations (*Avtars*)

Vishnu's role as preserver of what has been created by *Brahma* and its orderly functioning needs His presence on earth as well. This necessitated His coming to earth in the form of His incarnation (*avataras*) from time to time to set people on the path of *dharma* (righteousness) Lord *Vishnu*'s has two types of incarnations:

Pûranâvatar – Full manifestation like *Shri Krishna*, Lord *Ram* etc.
Amstavatars – Partial manifestation like *Dattatreya* etc.

Pûranâvatars

Lord *Vishnu* has had nine incarnations (*avataras*) from time to time. *Avatara* literally means "descent" in Sanskrit. The belief is rooted in the fact that god exists above and whenever He chooses

Credentials of an Avatara

Scriptures mention that an *Avatars* has 16 *kalas* (powers), 5 of these are present in all beings (i.e. 5 senses of perception- sight, hearing, smell, taste and touch). Another 4 are present in humans only viz.-mind, heart, intelligence and *Tureevastha* (the intuitive experience). The remaining 7 *kalas* are confined to *avatars* only. These are:

1) Power to reward for the effort, that fails to be rewarded, though it has come from the deserving one.
2) "*Anugraha*" - or the special grace, whether the recipient merits it or not.
3) Power to create a new order of life in a society.
4) Power to support any system that is good.
5) Power to destroy evil.
6) Power of assumption of any form *avatara* in which he is mentally imagined or seen in a photograph by a devotee.
7) Power of *Bhagwan*, which is divine spirit himself to convey his message.

he comes down as a living being on the earth.

The term *Bhagwan* is used for incarnations of *Vishnu* only.

Shreemad Bhagwad Puran mentions 22 *Avatars* of Lord *Vishnu*, but only 10 are held to be real *Avatars* :

1) *Matsya* (fish)
2) *Koorma* (tortoise)
3) *Varaha* (boar)
4) *Narsimha* (Man-lion)
5) *Vaman* (Dwarf human)
6) *Parashuram* (*Rama* with axe)
7) Lord *Ram*
8) Lord *Krishna*
9) Lord *Buddha*
10) *Kalki* (yet to come)

1) *<u>Matsya</u>* (Fish)–After the great deluge in earlier times there was flooding every where on earth. The lives of Sage *Manu* and other seven seers (*rishis*), who were the first progenitors, were in great danger. Taking advantage of the situation, the demons (*asuras*) stole *Vedas* when they fell accidentally from Lord *Brahma*'s mouth during His sleep. Lord *Vishnu* assumed the form of a huge fish and pulled the boat carrying these great souls to their safety across the ocean. He also recovered stolen *Vedas* and handed them back to *rishis*.

Matsya

Mythologically it represents the first phase of manifestation after end of previous *Kalpa*

2) <u>The *Koorma*</u> (Tortoise) – *Devas* re-

quested *Vishnu* to make them immortal so that they are safe from the frequent onslaughts of demons (*asuras*). Lord *Vishnu* suggested to them to carry out churning of the mighty ocean *Khersmudra* to obtain nectar (*amrit*) for drinking, which would make them immortal. For Himself, He offered to act as an anchor for the churning rod by taking the form of a tortoise. The Great Mount *Mandar* agreed to act as the churning rod. The act of churning was carried out and the nectar obtained from the ocean was taken by devas, who became immortal. (see under goddess *Laxmi* for more details of ocean churning).

Koorma

3) <u>*The Varâh*</u> (Boar) – *Hiranyakshap*, a demon (*asur*) had received a boon from Lord *Brahma* that he cannot be harmed by any living being that he named at the time of receiving boon. He forgot to mention *Varah*. Due to cruel deeds of demon, earth went to the bottom of ocean to hide in the form of a cow. *Vishnu* assumed the form of a *Varah* and killed the demon and restored earth back to its position.

Varaha

4) <u>*Narasimha*</u> (Man-lion combination – *Hirrankashyapa*, who was brother of *Hiranyaksha* had a son named *Prahlad,* who although an asur was a great devout of *Vishnu* which was resented by his father.

Narsimha

Hirrankashyapa had received a boon from Lord *Brahma* that he cannot be killed at the hands of either man, god, demon or animal. He decided to kill his own son *Prahlad* for going against the traditions of his father. Lord *Vishnu* appeared as *Nara-Simha* and killed the demon and thus saved *Prahlad* from death.

5) <u>The *Vaman*</u> (Dwarf) – *Prahlad*'s grandson *Bali* defeated all *devas* and laid claims to their abode heaven (*dyuoloka*). *Devas* prayed to Lord *Vishnu* for help. *Bali* was a benevolent ruler and had vowed that no beggar could go empty handed from his gate. When *Bali* was making a great sacrifice (*yagna*), *Vishnu* ap-

peared as *Vaman* (*Vaman* means 52 in Sanskrit – i.e. he was 52 *anguls* in height, *angul* is one thickness of finger), a dwarf and asked for a gift of land, which He could measure with three strides, to which *Bali* agreed. Lord *Vishnu* thereupon assumed the form of a huge being with huge leg span and measured heaven (*dyuolok*) with one stride, all earth (*prithvilok*) with second and out of pity stopped stepping on nether world (*Patal*) which He left for *Bali* for his kindness.

Vaman

6) <u>*Parashurâm*</u> (*Râm* with an axe) – *Kshtriya* kings crossed all limits of tyranny. Goddess of Earth, *Bhoodevi*, appealed to *Vishnu*, who appeared as *Parashuram*, son of *Brahman, Jamdagni* and his wife *Renuka*. Lord *Shiva* Himself instructed Him in the use of weapons and gave Him the axe which *Parushuram* kept always with Him. He fought against *Kshtriya* kings and vanquished them.

Parshuram

7) <u>Lord *Ram*</u> – Lord *Vishnu*'s incarnation as Lord *Ram* is well known. He was the eldest son of the mighty king *Dashrath* of *Kausal* whose capital was *Ayudya* (UP). Lord *Ram* is called *"Maryada Purushottam"* because He established the image of an ideal man on the loftiest pedestal of human existence. Lord *Ram* showed by His conduct the best example of an ideal son, ideal brother, ideal husband and an ideal king. He left home for 14 years along with His wife to keep up the promise His father had given to His stepmother *Kaiki.* He was kind to His brother *Laxman, Bharat* and *Shatrugum*; He loved His wife *Seeta* and rescued Her by fighting battle with *Ravana* king of *Lanka* who had abducted Her. His reign as a king is known as '*Ram Raja*', which was based on the principle of justice for all. *Ramayana* which records His life and teaching, is considered very sacred Epic by Hindus.

Lord Ram

8) <u>Lord *Krishna*</u> – This is Lord *Vishnu*'s most popular and well known incarnation. Right from childhood to the end of His life, He demonstrated the path of righteousness for the benefit of mankind, which forms the background of the dialogue between Him and His chief disciple

Arjun in *Bhagwad Gita.*

Lord Krishna

As a child He showed special powers and fought against the evil forces represented by *Kansa* and destroyed him.

During *Mahabharata* war, He remained on the side of *Pandavas* to help them to regain their rightful kingdom usurped by their wicked cousins *Korvas*.

His message to mankind in *Bhagwad Gita,* the highest ideal for Hindus is "do your duties to your best effort, but leave result to god".

Raukmani is His consort while *Radha* is His spiritual sole mate.

Lord Buddha

9) <u>*Buddha*</u> (600 BC) – *Buddha*, though not prayed by Hindus, and is yet considered as an incarnation of Lord *Vishnu* due to His teaching of *Karuna* (compassion for all animate beings). Though born as a prince, He lived life of a hermit to find solutions for suffering humanity and advocated the philosophy of Middle Path based on eight principles: 1) right view 2) right intention 3) right speech 4) right action 5) right livelihood 6) right effort 7) right mindfulness 8) right concentration.

The Avatara Yet To Come

Kalki (A man on white horse) – This incarnation is still to come. It will come at the end of *Kalyug* and herald coming of *Satya Yug*. *Kalki* will be born to a *Brahman Vishnuyasha* in a village named *Sambhal* (It will be the tenth and last *Avatar*.

Kalki (yet to come)

Amshâvatars (minor incarnations of *Vishnu*)

1) <u>*Dattatreya*</u> – He was son of Sage *Atri* and His wife *Anasûya*. He combines all the

Autars Explain Darwin's Evolution of Species

A comparison of the first seven *Avatars* with the evolution of species as explained by Darwin makes an interesting study:

Stage of evolution

1) ***Matsya*** – Life starts in water (fish) (600 million - 400 million years ago).
2) ***Kurma*** – The first amphibian emerge (Tortoise) (100 million years ago).
3) ***Varaha*** – The first mammals evolve (Boar) (60 million years ago).
4) ***Narasimha*** – The earliest ancestors of human appear (half man-lion) (30 million years).
5) ***Vamana*** – Homo Erectus. Upright, yet short (short man) (5 million - 2 million years ago).
6) ***Parashuram*** – Bonze Age; Homo Sapiens (350,000 - 100, 000 years ago).
7) ***Ram*** – Modern Man.

attributes of Trinity of Gods and is hence represented by three heads and six arms. The central head is that of Lord *Vishnu*, right one is that of Lord *Shiva* and the one on left is that of Lord *Brahma*. In Maharashtra His birthday (10th day of bright fortnight of *Magh* Month) is celebrated with great enthusiasm. In Kashmir *Dattaterey* is head of an important *gotra* among (*Kauls*) and is held in high esteem.

2) *Dhanvantari* – *Dhanvantari* came out of Cosmic Ocean at the time of *Amrit-manthan* holding *Amrit Kalasha* (pot of ambrosia) in His hand. He is considered originator of medical sciences.

3) *Hayagriva* (or *Hayashirsha*) – It is a deity, with a horses head. Two demons *Madhu* and *Kaitabh* stole *Vedas* and hid them under water. Lord *Vishnu* took the form of *Hayagriva*, dived to the bottom of ocean and rescued *Vedas* after killing both the demons. He is shown in a human form with horse's head possessing 4 or 8 arms carrying various weapons of *Vishnu*.

4) *Kapila* – He is the author of *Sankya* philosophy and taught it to his mother *Devahuti*.

Kapila icons have the hair, dressed up as a crown (*jata-mukata*), a beard, four arms holding pitcher, *shankha* and *chakra*.

5) *Mohini* – To help *devas* in having all the ambrosia (and deprive demons) Lord *Vishnu* appeared as a fair lady to distract the attention of demons towards Her at the time of sharing of *amrit* after *Amrit-manthan*. *Mohini* is shown as beautiful young lady wearing colourful garments

Kapil Destroyed Sixty thousand Sons of Sagara just by a glance

Kapil's power of *tapas* can be gauged from the *Puranic* story where-under it is stated that he destroyed sixty thousand sons of Sage *Sagara* just by a glance. Later on Sage *Bhagiratha* brought down *Gangs* (*Jehnavi* of heaven) to Earth to wash off bones and ashes of these sons of *Sagara* (see Section of *Shiv* also).

and decorated with jewels.

6) Nara-Narayan – After the purpose of *Narasimha avatar* was accomplished, *Narasimha* split himself into two, the lion part becoming sage *Narayana* and human part became *Nara*. *Nara* and *Narayana* afterwards retired to forest for performing austerities. These Sages were later reborn as *Srikrishna* and *Arjun*.

Nara-Narayana is represented as a single person or as two persons. In the former case, the icon has two or four arms carrying rosary and other emblems of *Vishnu*. In the later case, He is shown as having two heads and two arms and wearing a deer skin. *Narayana* is depicted with usual four arms carrying the emblems of *Chakra, Padma, Shankha* and *Japmala*.

7) Vyasa – *Vyasa* is a cosmic entity born in every age to propagate the scriptures.

The Sage *Krishna-Dvaipâyana*, the son of *Parâshara*, is the well-known *Vyasa* of this age. He is credited with the collection of all *Vedic* hymns and then divided (*Vyas*=to divide) them into 4 *Vedas*.

He is credited as the author of *Mahabharata*, as also 18 *Puranas* and *Brahmsutras*.

In iconography he is shown as, of slender build, dark in complexion with the hair dressed as crown. His disciples sit by his side.

Epithets of Lord *Vishnu* (Other Names)

Vishnu Shastranama records the thousand names of Lord *Vishnu*, a few prominent and often recited are as follows:-

1) *Keshavah* – Having Shining hair
2) *Vasudeva* – Son of *Vasudeva* (*Krishna*)
3) *Purushah* – The primal soul
4) *Ishwar* – The Lord of all creations
5) *Aditya* – Son of mother *Aditi*
6) *Acchyuta* – Infallible
7) *Chaturbhuj* – Four armed
8) *Madhava* – The lord of all knowledge.
9) *Prajapati* – The lord of all creations.
10) *Narayana* – One who reposes in water or whose abode is water.
11) *Damodar* – He whose stomach was tied with a rope (By *Yashoda* in His *Krishna* incarnation.
12) *Hiranyagarbha* – Holding (in His belly) the golden ovum (for creation)
13) *Shatrughna* – The slayer of enemies.
14) *Govindah* – He, who is capable of reclaiming the sunken earth (in *Varaha* incarnation).

His Family

His consort is *Laxmi* (Goddess of wealth).

Worship

Lord *Vishnu* receives maximum worship as He is the preserver of all creations. He is worshipped as *Vishnu* in His two usual postures as well as in his various incarnations, particularly as *Ram* and *Krishna*.

Recitation of *Bhagwad Gita* and *Ramayana* is also widely practiced as a means of worship.

In *homa* (*yagna*) He receives thousand oblations of ghee along with recitations of His 1000 names (Chapter 21, refer *Vishnu Sahastranamavali*).

Vishnu is also worshipped in the form of *Saligram* at home and in temples. *Saligram* is a black coloured fossil of ammonite (mollusc) with a hole in the middle and coils around it.

Once it is kept at home, its worship become obligatory.

5) *Lakshmi* (or *Laxmi*)

Lakshmi came to be associated with Lord *Vishnu* as His consort in the *Puranic* writings. Earlier She was known as *Shri* and was widely worshiped as a Goddess of beauty, luster, glory. As *Vishnu*'s consort She plays the role of a house-wife obediently serving Her husband. She is associated with prosperity, well being, bestowing royal authority and fertility. She is custodian of *dharma* and remains associated with Her husband *Vishnu* in all His creations as *avatara* to help Him in maintaining cosmic order. Thus, She appeared as *Padma* (or *Kamla* in His *Vamana* incarnation, *Sita* in His *Ram* incarnation and *Rukhmani* in His *Krishna* incarnation.

Mythologically Her birth is associated with the churning of ocean of milk (*Smudmnthan*).

She appeared as an object from the ocean along with 13 other objects and was taken by *Vishnu* Who was attracted by Her beauty. As per another *Puranic* legend She was born as the daughter of Sage *Bhrgu* and his wife *Khyati*.

The abode of *Lakshmi* is said to be the ocean, where She stays on the serpent *Shesh*'s coil (*Sheshnag*) along with Her husband *Vishnu*.

Iconography

As consort of *Vishnu* and His *avataras*, *Lakshmi* has been the delight of iconographers. Eight forms of *Lakshmi* (*Asht mahalakshmi)* are generally recognized. Out of these the more common are:-

1) Samanya Lakshmi – She is depicted as a beautiful girl standing on a Lotus with two hands holding lotus. In this form she is always accompanied by Lord.
2) Vara Lakshmi – She is depicted as above but alone with four hands. Two additional hands display *Abhay* and *Varada mudras*.
3) Gaja Lakshmi – She is seated on an eight petalled louts, with four hands carrying a lotus, a pot of nectar (*Amrit Kalsha*), a *bilva* fruit and a conch. Behind her two elephants are shown pouring water over Her from pots held in their trunks.
4) Maha Lakshmi – She is shown standing on louts with eight hands, holding bow, arrow, mace and discuss in additional four hands.
The other four forms are not so common.

Symbolism

1) Lotus – Symbol of purity.
2) Pink Complexion – She is active and compassionate mother who pleads with Her husband on behalf of humans.
3) 4 Hands – Her power to grant 4 *purusharthas* (goals of human life) *Dharma, Artha, Kama,*

Moksha.

4) Objects in hands (same as that of *Vishnu*) –It represents Her supportive role as *Vishnu*'s consort.
5) Fruit / *Amrit Kalsha* She is controller of human destiny.
6) Elephants Spraying Water It indicates name and fame.

Epithets (Other Names)

1) The eight *Shakties* (energies) of *Vishnu* represented by *Lakshmi* in various aspects are:

Lakshmi: The Churned Out Gem Of Ocean

Demons (*asuras)* were always trouble for *devas*. They prayed to Lord *Vishnu* for help to make them become immortal so that these *asuras* do not dislodge them from heaven (*Sualoka)*. Lord *Vishnu* suggested to them to churn the *Ksheer sagar* oceans and obtain precious gems along with ambrosia (*Amrit*) from it, by drinking which they will become immortal. Lord *Vishnu* offered Himself as the base upon which the churning road would be kept and so converted Himself into a tortoise. Mount *Manrachal* became the churning rod and serpent *Vasuki* became the churning rope. The churning rope was held by *devas* on one side and demons (*asurs*) on the other side. Fourteen objects came out from the ocean. The first to come out from churning was *Surabi* (*Kamdenu* -the mythological cow of abundance) and the last one was *Lakshmi* the most beautiful and charming lady which was taken by Lord *Vishnu* Himself as His consort. *Devas* took the ambrosia and they became immortal.
Some of the other objects that came out in the churning process are: 1) *Varun* (Goddess of wine); 2*) Parijaata-tree* (*Kalpvrksha*-a mythological tree which provides everything that one asks for); 3) *Rambha,* the dancing girl *Apsara*; 4) *Chandra* (the crescent Moon) *Kausturba* (a Gem); 6) *Airavat* (the winged elephant); 7) *Uchchishrava Dhnvataria* (The divine physician holding nectar in a pitcher); 8) *Kaal koot* (the deadly poison ; 9) *Alakshmi*. (Symbol of Poverty)
Crescent Moon was taken by Lord *Shiva* which He used as a diadem. He also consumed all the poison (*kaal koot*) to save the world. There are different versions about the objects and the order in which they came from churning.

i) *Sridevi* – Her aspect of wealth and fortune.
ii) *Bhudevi* – Her aspect of earth and its fertility.
iii) *Saraswati* – Her aspect of learning.
iv) *Priti* – Her aspect of love.
v) *Kirti* – Her aspect of fame.
vi) *Shanti* – Her aspect of peace.
vii) *Tushti* – Her aspect of pleasure.
viii) *Pushti* – Her aspect of strength.

2) *Kamla/Padma* – She is *Kamal Vahini* Seated on lotus. She is *Vishnu*'s wife in his *Vamana Avatara*.
3) Lokmata – She is mother of three worlds.
4) *Jaladhija* –She was raised from ocean (*Kishta samudhum*).
5) *Sita* – Wife of *Ram* (*Vishnu avatar*).
6) *Rukhmani* – Wife of *Krishna* (*Vishnu avatar*).
7) *Hari Priya* – She is beloved of Lord.
8) *Chanchalla* – Wealth which she personifies does not stay with one. Hence she is fickle minded (*Chanchal*).

Worship

She receives worship on *Diwali* (*Kartic Amavasi*) She is favorite deity of business class who cherish Her as Goddess of wealth and is worshipped daily by that class at home and at their business premises.

6) *Alakshimi*

Alakshimi is the opposite of *Lakshimi*. She is misfortune personified. At the time of churning of milk ocean, She came out of ocean earlier than Her sister *Lakshimi* and hence is elder to Her. She is also known as *Jyeshtha* (the elder one) She was married to Sage *Dussah* (the unbearable). Their son is *Adharma* (Opposite of *dharma*).

In iconography she is depicted as an ugly old woman riding an ass with a broom in her hand.

Since fortune and misfortune are two sides of the same coin, as both are cyclic, She is propitiated to be away in far off lands. As *Jyishtadevi*, sometimes She is considered to be *Lakshmi* in angry mood.

7) Lord *Shiva*

Literally *Shiva* is one in whom the universe 'sleeps' after destruction and before the next cycle of creation. As per natural law all that is born, must die, all that is produced, must disintegrate and be destroyed. *Shiva* represents this principle. Thus, *Shiva* is broadly identified with dissolution aspect of the world and the beings in it, but is equally responsible for new creation

Shumbu bestower of peace and happiness

A lady used to work floor in a temple where there was a *Shivlinga*. One day she saw a spider on this *linga* and finding no water nearby she cleaned it by spitting on it and then rubbing it. The priest of temple objected to this action by her and wanted to punish her. Lord appeared Himself to save her and declared "I care for feelings rather than ritual". Realising this she was not only excused for so called sacrilege but was worshiped as mother. Since then Lord *Shiv* came to known as *Shumbu* or *Shanker* (the bestower of peace and happiness.

when Lord *Brahma* prepares for this act. It is in this capacity that *Shiva* has been equaled with Trinity aspect of three Gods: *Brahma-Vishnu* and *Shiva* (or *Mahesh*).

Shiva also represents *Vedic Rudra* and thus He is 'Terrible one' but can be easily won by '*Tapas*' (deep meditation). His abode is icy mount *Kailash* in Himalayas (Tibet). He has a family. His wife *Parvati* always lives with Him. His two sons are *Ganesh* and *Kartekeya* (also known as *Kumar*, *Skund* or *Subramanyam*). He is fond of roaming earth, especially burial grounds and cremation sites, which fits in with his description as Lord of destruction and dissolution.

Iconography

He is depicted as very handsome youth, white as camphor. His body is besmeared with ashes. He has three eyes; third eye is on forehead between the eyebrows.

He has a crown of long matted hair from which flow river *Gangs*. He wears crescent Moon as diadem. A tiger skin or elephant skin adores His body as His garment. He has serpents forming His necklace and even a *yagnopavit* (sacred thread). There is a garland of skulls round His blue neck. His vehicle is a bull called *Nandi*. He has a large retinue of ghosts, goblins and imps called *Ganas* lead by His son *Ganesh*, also called *Ganapati*. "These *ganas* are called *Parishads* (associates of *Rudra Shiva*). They are dwarfish, pot bellied, cock faced, long necked, big eared with deformed organs of sex, fiercely energetic, gigantic in size and out landishly dressed".[2]

He is shown with two, three, four, eight, ten or even thirty two hands, with objects like *Trishul, Parasha, Danush, Akshmala, Pasha, Khatvanga* (magic *Wand*), *Khadga* (sword) *darpane*.

Symbolism

1) White complexion – White colour is opposite of dark. Hence, He dispels darkness, which stands for ignorance.
2) Three eyes – They represent Sun, Moon and Fire-the three sources of light, life and heat. Third eye also indicates knowledge and wisdom.
3) Matted Hairs (*Yyomokasha*) – It symbolises sky with the winds blowing in it. Thus He is the Lord of universe.

4) Tiger Skin – He has complete mastery over desire. He has control over all aspects of nature including its terrible one as indicated by tiger.

5) Flow of *Gangs* over his head – His compassion and care for human beings. He held it in His head to save earth from its impact when it came down from heaven. It also indicates purity and prosperity.

6) Crescent Moon – The waning and waxing of moon represent time. Hence, He is Lord of time.

7) Snakes and blue throat – They symbolize his power over death. He is controller of death (*Mrtenjaya*).

8) Trident (*Trishul*) and axe in hand – He is ruler and worrier.

9) *Damru* (Small drum in hand) – The sound of *damru* represents the original sound 'AUM' with which world was created by *Brahman*.

10) Garland of skulls (*Mundmala*) and ash besmeared over His body. Skull represents successive appearances and disappearances of human races. Ash represents what remains after death. Hence He is Lord of destruction.

11) Deep meditation – He is lord of *Yoga*.

12) White bull as Vehicle – He is controller of all impulses- Bull is symbol of arrogance.

13) Number of hands – Control over directions and His power.

14) Objects in hands:

Skull (Khatvanga)

i) *Akshmala* (rosary) shows He is master of spiritual science of *yoga*.

ii) *Khatvanga* (magic wand with a skull fixed at one hand). He is adept in occult sciences.

iii) *Darpane* (mirror) Entire creation is His reflection..

iv) *Kapala* (skull cup). He drinks

Eight Shakties of Lord Shiv

Lord *Shiv* is called *Astmurthi* and *Ashtatunu* as He is lord of eight elements and eight powers (*Shakties*). These are:

i) *Bhava Deva* – Lord of Water, Lord of Existences.
ii) *Sharva Deva* – Lord of Earth, Lord of Dissolution.
iii) *Rudra Deva* – Lord of Sun, Lord the terrible one.
iv) *Pashupata Deva* – Lord of Fire, Lord of Preservation.
v) *Mahadeva* – Lord of Moon, The great Lord.
vi) *Bhima Deva* – Lord of Space, The powerful Lord.
vii) *Uugra Deva* – Lord of Sacrifice (*Yagnya*), Remover of Ignorance.
viii) *Ishana Deva* – Lord of Wind, The great ruler.

blood with this and hence points to His power of destruction.

v) Other objects such as axe, noose, etc. (already explained elsewhere).

Epithets (Other Forms)

Shivasahastranamavali describes one thousand names and epithets by which *Shiva* is worshiped. A few ones commonly used are :

1) *Rudra* – This is the early *Vedic* form of *Shiva* which represents His terrible aspect of nature which brought death and destruction to those who try to violate cosmic order(*rta*).
2) *Pashupati* – He is lord of animals which includes humans also who are ignorant beings (like animals).
3) *Natraj* – King of dance. It symbolises dance of destruction to dissolve *prakarti* (Universe) into Himself at the end of *Brahma*'s one day. Mythologically it is stated that *Shiva* became very sad at the death of His first wife *Uma* and performed celestial dance called '*Tandava*' to express His anger. Later on when He married *Parvati* (Who is incarnation of *Uma*) He danced with Her. This dance is dance of joy and is called "*Lasya*".
4) *Yogiraj* – In this form He is great *yogi*. He sits naked, motionless, with ash-besmeared body, matted hair and beggars bowl under a banyan tree. He loves meditation and *yoga*. He has conquered His mind.
5) *Mahakala* – He is master of time past, present and future and thus He rules destiny. He is called *Mahamritunjaya* (victor of death). He represent the time between dissolution and new creation.
6) *Shambu* or *Shanker* – These are most popular names of *Shiva*. In these forms, He bestows peace and happiness. He is very benign deity Who is moved easily by sincere and genuine feelings.
7) *Mahesh* or *Mahadeva* – In this form He is lord of knowledge. He is supreme Lord, Lord of Lords. He is *Parmgyani* (The Supreme Knower). He is master of (a) *Yoga*, (b) *Vedanta* (c) Steady of languages (d) Ideas and forms.
8) *Bhooteshwar* – *Bhoot* means ghost : those spirits which do not have physical form. This is a form commonly worshiped by *Vammargi tantriks*, who used these spirits for achieving various hidden power. Mythologically it is stated Lord Himself created *Veerbhadra* to devastate the sacrifice of *Daksha*.
9) *Lingaraj* – In this form He is worshiped as *Linga* stone (see under *Shivalinga*).
10) *Digambare* – Who is clothed with space.
11) *Ard-Nareshwar* – He adopted this form to bring about union between man and women for procreation.
12) *Hare* – He is remover of obstacles.
13) *Vishwanatha* – He is the lord of Universe.
14) *Umapati* – Husband of *Uma* (also known as *Sati*).
15) *Ashtosh* – He is very generous and easily pleased. He bestows boons to His devotees.
16) *Vrsh Vâhana* – His mount is a bull (*Vrshba*).
17) *Dhakshanmurti* – He is great master of *Yoga*. He was facing south

(*Dakshin*) when He taught *yoga* to His disciples at a secluded spot in *Himalayas*.

Minor Deities associated with *Shiva*

1) Nandi or Nandikeshvara – It represents bull (*Nandi*) mount of *Shiva* who gained the status of human being by his devotion to *Shiva* and became His *Dvarpal* (gate keeper).
2) Bhringi – He was sage who was a great devout of Lord *Shiva* and was elevated to the retinue of *Shiva*'s abode.
3) Virabhadra – He is personification of *Shiva*'s anger manifested during *Daksh*'s sacrifice (*Ygnya*) because of contemptuous treatment. He destroyed *Daksh*'s sacrifice to average the humiliation of His Lord. His wife *Bhadrakali* was created by *Parvati*.
4) Chandeshvara – He is a messenger of Lord *Shiva* who acts as a mediator interceding with His Lord on behalf of devotees.
5) Shiva Ganas – Also called as *Pramathe Ganes* or *Bhutaganas* (demigods or malignant Spirits). If they are not propitiated, they can do harm.

Shivalinga

Worship of *Shiva* as *Shivalinga* has been the subject matter for study by various scholars. Different interpretations have emerged.

One of the traditional interpretations is that "*Linga* and *Yoni*" (male and female) thought pervaded through ancient world. Like *Shiva* in India there is Khem and Osiris in Egypt, Pan and Dianyscious in Greece, Fricco in Scandinavia, Hortanes in Spain, Adonis in Phoencia and Attis in Phrygia".[3]

Thus "the worship of *Linga* (Phallus of *Shiva*) originated from the concept of god as great father or procreator and this father god and mother goddess (as *yoni*) were worshipped in both anthropomorphic and symbolic forms by pre *Vedic* people".[4]

"*Rudra* personifies the reproductive power of nature in the *Vedic* literature. The placing of *Gangs* on His head in the Post *Vedic* Period was to emphasize His fertilizing power".[5]

Pouring of water over *Shivalinga* in worship may thus, be acknowledgment of His fertilizing power. Yet there is another tradition, which prescribes worship of *Shivalinga* form, is His worship in *Nirgunna* (Transcendental) aspect and worship as an idol is *Saguna* (immanent) aspect.

***Shiva* Worship**

Worship of *Shiva* in *linga* form is rule rather than exception. *Shivalinga* is worshiped in *Upachara* tradition (see Chapter 15) as is the case with other deities. His invocation involves His *avahana* (welcome), to washing feet face and giving a bath with water, milk, curd, *ghee*, honey etc.

***Shiva* Temples of Kashmir**

Kashmir is the land of *Shiva* and *Parvati*. Harmukh Peak (5200 meters) literally meaning face of *Shiva* stands on its east, *Mahadev* Peak protects valley from south. *Rajterarragni* describes "Kashmir is *Parvati*, know that its king is a portion of *Shiva*" – *Amarnath* cave located deep in the mountain is a famous pilgrim-

How Lord Shiva manifested as linga

It is stated in *linga purana* that lord *Brahma* and lord *Vishnu* got involved in an argument about their higher status when lord *Shiv* manifested Himself as an effulgent pillar. Both of them were stunned by the appearance of this effulgence and decided to resolve the issue of their status by finding the cause of the appearance of this pillar. Both of them decided to go round this pillar and one who returns back first to the point of start will be acknowledged as a Superior God. Lord *Brahma* rode a white swan and flew towards the upper side of the *linga*. Lord *Vishnu* rode a bore and moved in the lower direction. Both traveled for hundreds of years but could not find the bottom or top end of this effulgent pillar. Both retuned back to their original positions. Then lord *Shiva* appeared before them and revealed His identity and allotted respective duties to both the quarrelling Gods. *Brahma* was allotted the role of manifestation of Universe (*Shrishti*). Lord *Vishnu* was given the role of maintenance of the Universe. For Himself *Shiva* allotted the role of clearing all the debris at the end of a *kalpa* (a time period). Three of them agreed with the respective duties. Thus, *Shivlinga* has no sexual connotation and represents absolute purity and effulgence of lord. The twelve famous *jyotilingas* or pillars of light that are worshipped in Maharashtra are part of this tradition.

age center for Hindus all over India, during July August especially, on *Asuj Puranmashi* when they have '*darshan*; of Icy *Shivalinga*. Temple on *Shakeracharya* hill in Srinagar is not only place of worship, but also a tourist attraction. Albourini author of Aine Akbari writes "Hindus consider all Kashmir as Holy land, 45 places are dedicated to *Mahadev* (*Shiva*) every town and village has several temples dedicated to *Shiva*."

8) *Parvati*

Parvati is the consort of *Shiva*. She was daughter of *Himavat* a king in the Himalayan Kingdom and *Mena*. Right from Her early age She performed long *tapas* (ascetic austerities) to become Lord *Shiva*'s wife and to live forever with Him. Her wish was ultimately granted and

Kashmir as peetha of Uma worship

As per *Shiv Puran, Parvati* was married to *Shiva* in Her earlier incarnation when She was born as one of the daughters of *Daksha Prajapati* and *Parasuti*. In that birth, also She had performed *tapas* to become *Shiv's* consort and was then known as *Uma*. She committed suicide by burning Herself through the fire of *ygnya* to average the insult Her father had inflicted on Her, by not inviting Her and Her husband Lord *Shiva*. Thus, She came to be known as *Sati* (the chaste one). Upon Her death, *Shiva* became very sad and roamed in around with Her dead body for a long time. Other Gods could not see this pathetic site and requested *Shiva* to give up the *Uma's* body for a formal cremation, but *Shiva* refused and there upon *Brahma* was requested by *Vishnu* to disintegrated *Uma's* body by hitting it with His arrows. The parts of Her body fell on earth and these places came to be called as *Peethas* - sacred lands where Goddesses by various names became objects of worship. It is said Shiva Himself later on came to Earth in search of *Uma's* body parts and carried meditations at these places. Kashmir is one of the *Peethas* .There is a temple dedicated to *Uma* worship at *Umanagri* in *Annantnag*.

She was married in a traditional way to Lord *Shiva* on thirteenth day of the dark fortnight of the lunar month of *Phalgun*. Lord *Brahma* Himself acted as priest. This day is celebrated with great religious ferver among all Hindus as the union of *Purusha* (the cosmic soul) and *Prakriti* the primordial matter which resulted in the manifestation of Universe.

Parvati's role as *Shiva*'s wife is two fold. In Her benign role She lives a happy married family life, which is harmonious, blissful and calm along with Her children *Ganesh* and *Kartekaya*. In this role She helps Her husband in the discharge of His duties when ever called upon to do so. e.g. when She is asked to mislead demons *Madhu* and *Kaitabha* by Her *maya* so that they could be killed by *Vishnu* (see under *Durga*) In Her terrible form She is *Durga* the mother with all the powers of divinity in Her to remove and destroy all wickedness and recreate new order Herself without the aid of Her husband, Who is just a passive witness to Her embodiment as *Shakti*. (see Chapter 5 for more details).

Iconography

She is shown in 2 aspects, the mild one and terrible one.

As *Parvati* or *Uma* She represents mild aspect and is shown sitting by the side of *Shiva* with or without Her children. In this pose She has only two hands right one holding a blue louts and the left one, hanging loosely by the side. The image is richly decorated. In Her other form She is shown independently with four hands, two hands holding red and blue lotuses and the other two exhibiting the *Varada* and *Abhaya mudras*.

Epithets (Other Names)

She is queen among goddesses and has many attributes. A few are:

1) <u>*Durga*</u> – dealt separately (for details see Chapter 5).
2) <u>*Annapurna*</u> – the possessor and giver of food. She got this epithet for serving food to *Shiva* when He was roaming around as mendicant. Her worship ensures supply of food in a household. Her temple at *Kashi* is famous temple.
3) <u>*Aparajita*</u> – The invincible one. It is an epithet of *Durga*. A *stotra* in *Saptashudi* is known by her this epithet as *Aparajitastotra*.
4) <u>*Bala*</u> – The child – She is considered to be always 9 years old daughter of *Lalita* (see next Dection).
5) <u>*Bhadrakali*</u> – She was created by *Uma* to fight against *Daksha* Her father and to destroy his sacrifice (*Ygnya*).
6) <u>*Bhutmata*</u> – The mother of goblins She lives under the pipal (*Ashvatta*) tree and has host of demons, goblins and demigods as Her retinue.
7) <u>*Indrakshi*</u> – "One whose eyes are similar to *Indra*'s." She is worshipped by *Indra* and *Apsaras*. She is richly decorated and holds *Vajrayudha*. She gets pleased by recitation of Her hymns and can cure incurable diseases.
8) <u>*Jagad-Dhatri*</u> – One who sustains the world.
9) <u>*Kameshvari*</u> – 'The mistress of desire'. This is one of the names of *Lalita* (see under *Lalita*).
10) <u>*Katyayani*</u> – *Parvati* was once born as daughter of a Sage *Kata*, hence She is known as *Katyayani*. This is another form of *Durga* with all the powers of Trinity.
11) <u>*Manmohini*</u> – One who lifts the mind unto the highest state of *Yoga*. She is *Shakti* established in the psychic center in top of the head. She is pictured as black or blue in complexion and carries a *Skulcap* and a sword. When She is pleased She grants wealth and terrifies enemies.
12) <u>*Rajarajeshvri*</u> – 'One who rules over the king of kings'. She is an aspect of *Lalita*, who rules over all gods.
13) <u>*Shivaadhuti*</u> – In Her battle against *Shumba* and *Nishumbha* demons (see under *Durga*) She once sent Her spouse *Shiva* as a messenger (*Duta*) to them, hence She came to be known as *Shivaadhuti* (one who has *Shiva* as a messenger). She is an incarnation of *Kali* and *Durga*.
14) <u>*Gayatri, Savitri, Saraswati*</u> – These three goddesses are presiding deities of the *Gayatri mantra*.

Worship

As consort of *Shiva, Parvati* receives extensive worship daily as well as on special occasions. She is extensively worshipped as *Durga* and in Her other aspects.

She is specially worshipped on *Shivaratri* by all Hindus. Among *Kashmiri Pandits* Her worship is extensive in daily *poojas* as well as during *Shivaratri*.

Temples

In Her aspect as *Durga* She is worshiped at several temples all over Kashmir. The famous temples are:

1) <u>*Khir Bhawani*</u> – Here She is worshiped as *Ragnya Bhagwati*

Why Ganesh has Elephant Head

Purans have produced many tales to subscribe to the form in which Lord *Ganesh* is worshipped with the elephant head. Simplest and commonest one is that *Parvati* (*Shiv*'s wife) prepared the image of a child out of the scurf from Her body, endowed Him with life and ordered Him to stand guard before Her house. When *Shiva* wanted to enter His house after His return from a visit, He was rudely prevented from entering by this new gatekeeper. Lord *Shiva* assumed the form of *Rudra* and got Him beheaded. Upon realizing the true nature of things, He managed to graft the head of elephant over His body.

That may be the *Puranic* way of saying things. This explanation is rather hard to digest as one does not easily agree with such repulsive origin of a god in a grotesque form. One has to look for answers from somewhere else. "The real explanation may be in the fact that the *Rig Vedic* deity *Ganapati-Bramanespati* also called as *Brahaspati* and *Vacaspati*, who manifests Himself through vast mass of light, golden red in colour, holds battle weapon axe, without whose grace religious rites can not succeed and who is always in the company of a group of singers and dancers, who vanquished the enemies of gods, protects the devoted votaries and shows them the right path; may have got metamorphosed with present day *Ganesha-Vigneshvara*".[6]

(Tulamula).

2) <u>*Chakreshwar*</u> – Here She is worshiped as *Sharika* (Srinagar, Hari Parbat).
3) <u>*Jawala Ji*</u> – Here She is worshiped as *Jawala* at Khrew Village.
4) <u>*Bala* Temple</u> – Here She is worshiped as *Bala* (Girl) at (Balhoma near Wuyan).

8) Lord *Ganesh*

Compared to the Trinity of Gods, the role of *Ganesh* is minor, but His worship is most extensive. No undertaking, whether sacred or secular, can get started without first honouring Him. He is called *Vigneshvara* or *Vignahara*, i.e. Lord of Obstacles.

In *Rigveda* *Ganesh* is recognized as Lord of *Gana* (*Ganesha*), Lord of obstacles (*Vigneshvara*) but no form was associated with Him.

Ganesh's two wives (*Shakties*) are *Riddhi* (or *Buddhi*) and *Siddhi*.

<u>Iconography</u>

The most commonly accepted form of *Ganapati* depicts Him in red colour, in a human body with

elephants head. Out of two tusks one is broken. He has four arms. Two arms hold the *Pasha* (noose) and *Ankusha* (Goad) the other two are held in *Abhaya* and *Varada Mudras*.

He has a huge belly, a snake acts as a belt. He wears a *yagnopavit*. He puts on a crown and is beautifully dressed. The trunk may be turned to the left or right. He likes eating *ladoos* (*Modka*). A small mouse is seen near Him, which may be his ride. The number of heads sometimes may be four or five but generally one. The arms may vary from 2 to 10 generally 4.

Symbolism

1) Elephant Head – It represents wisdom (*Jnan*) which is one of the three essential for undertaking any venture. The other two are desire (*Iccha*) and action (*Kriya*).
2) Askew Trunk (*Vukr-Turd*) – Elephants uses trunk for all jobs. Hence it represents remover of obstacles. Askew trunk represents activity.
3) One Tusk (*Ekdent*) – One tooth. He is focused in His mission.
4) Big Billy – It represents His assimilating capacity. Thus, it knows all that is happening in the Universe.
5) Large Ears – Radar like ears are quick to receive prayers of His subjects.
6) Four Arms – Represents four directions.
7) Four Hands – Two hands holding a snare and an axe (or goad) indicate controlling ego. Third hand in *abhay mudra* indicates His blessings. Fourth hand with book indicates knowledge. (Sometimes it has *ladoo* instead of book, which indicates *bhog* (enjoyment).
8) Mouse as Vehicle – Mouse represents perversity of human mind, the weight of Lord keeps it suppressed.
9) Small Eyes – He has minutest observing power.
10) Crescent Moon – Moon represents His grace.

Epithets (Other Names)

Various names by which He is known are as follows:

1) *Ganapati/Ganadhipati* – Lord or master of group. He is Lord of various *Ganas* (armies) of Lord *Shiva*.
2) *Umaputra* – Son of *Uma* (*Parvati*).
3) *Heramba* – He is mother's pet.
4) *Vinayak* – Leader of special qualities.
5) *Gajanana* – Elephant faced.
6) *Sarva-Siddhanta* – Provider of every success to His worshipper.
7) *Ekdanta* – One tusked.
8) *Lamboodara* – One with a long or huge belly.
9) *Mushakvahan* – One who uses mouse as vehicle.
10) *Vâkratunda* – One who has askew trunk.
11) *Vigneshwar* – The lord of all obstacles.
12) *Krishnapingle* or *Dumernater* – One whose eyes are black and yellow brown.
13) *Vignbakhay* – Remover of all obstacles.
14) *Vallabasahitay* – Dear helper.

Worship

Lord *Ganesh* is propitiated in all prayers and *yajnyas* at the beginning, which may be brief for daily rituals to full fledged *homa-yagnya* in His honour. The chief oblation for Lord *Ganesh* is

Tarakasuras Miscalculation

Tarakasura was a powerful *asura* who had performed hard meditation (*tapasya*) for hundreds of years and had received boon from Lord *Brahma* that no one could kill him except the son of Lord *Shiva*. Lord *Shiva* at that time had taken up long meditation after He had lost His wife *Uma* and *Tarakasura* thought that there is no chance for *Shiva's* son to be born who could kill him.

Tarakasura had amassed huge wealth and along with his three sons was ruling all the three *lokas* of the world. *Devas* prayed to lord *Brahma* for help them, as it was He, Who had granted *Tarakasura the* boon of invincibility. Lord *Brahma* suggested devas *to* make Lord *Shiva agree* to marry again so that a son could be born from His wife who could then vanquish *Tarakasura*. No body dared to disturb Lord *Shiva's* meditation knowing very well His *Rudra* aspect if He got angry. *Devas* persuaded *Kandarpa* (*Kamdev)* to try to invoke *kama (esoteric* desires) in the body of Lord *Shiva*. After many assurances he did try his best, but in the process he himself got reduced to ashes with the wrath of Lord *Shiva's* third eye when He (*Shiva*) got disturbed in meditation.
Parvati was also in deep meditation in the nearby region. He was attracted by Her scents and Her charm. He fell for Her charm and decided to marry Her. Lord *Karttikeya* was born from their marriage, Who ultimately destroyed *Tarakasura* in the battle and thus, restored *Deva's* their lost positions.

ladoo (small round ball made from wheat flour, sugar and *ghee*).

Temples in Kashmir

The chief temples dedicated to Lord *Ganesh* in Kashmir are:

1) Ganeshbal – at the base of Hari Parbat in Srinagar. It is His *suyambu* form (self revealed).
2) Ganpatyar – Temple at Srinagar, on the right banks of river Jehleum between (1st bridge and 2nd bridge).

There are *Ganesh Murtis* in Temples all over Kashmir.

9) *Karttikeya*

Karttikaya is son of Lord *Shiva* and *Parvati*. He is ever young and hence known as *Kumara*. He is a forceful attacker, worrier who killed the great demon *Târakâura* and hence He is known as *Skunda*, and is recognized as commander-in-chief (*Senapati*) of the army of all gods. His weapon is

Kartiikaya is worshipped as Subramanyam in South India

As per *Puranic* story Lord *Shiva* and *Parvati* wanted to marry their sons but were not sure who should be the first one to get married. They decided to test the wisdom of their sons to resolve this issue. Both were asked to find out the most precious object. *Kartiikeya* rode His vehicle peacock and started His journey southwards but *Ganesha* did not move at all. He got up and made circumambulation around His parents. When asked by His parents the cause of His act He replied that there is no object more precious than His parents. This pleased them and they decided to give Him precedence in marriage over Their other son. When *Kartiikeya* returned after a long wait and found that His brother *Ganesha* has received precedence over Him in marriage, He got angry and made South India as His abode. He married two ladies *Valli* (daughter of local *Chieftan*) and *Davasena* (daughter of Indra). He occasionally visited His parents.

a lance which shines brilliantly like fire. He is a very chaste god and therefore, likes holy people (such as *Brahmans*). Hence He is also called *Subrahmanya*.

In icons he is shown as a boy either with one head and two arms or with six heads and twelve arms. His lance and His vehicle peacock always accompany Him. A fowl adorns His banner.

He is supposed to have been reared by six divine mothers of the constellation *Karttikaya* (Pleiades) and hence *Karttikaya* or *Shanmukha* (six faced). He assumed this form to suckle milk from all the six mothers. He lives on mountain tops.

Karttikaya is not widely worshipped in north India. He just receives a mention as *Kumara/Skunda* who is *Senapati* of gods. However, in south India He is widely worshipped as *Subrahmanya*, god who lends to the spiritual growth of the aspirants, who have reached the summit of spiritual perfection in this life and are perfect to receive His grace.

10) *Hanuman*

Hanuman is the only deity worshipped by Hindus who is totally animal in outlook and yet has so many deeds to His credit. He is also the only one who though a *Bhakta* (Servant of Lord *Ram*) attained the status of a deity. He is also a uniting force of *Shiva* worshipers (He is described as *Shiva*'s son) and *Vaishnevites* (Lord

Asht Siddhis

Hanuman is prayed for having eight powers called *"Asht Siddi"* which He received from mother *Janaki* (*Sita*) for his devotion.

These are:-

Anima – This quality makes one invisible.
Mahima – This makes one to enhance his body to any size.
Garima – This makes one to grow as heavy as he wants.
Laghima – This makes one to grow as light as one wants.
Prapti – This makes one to get any thing one wants.
Prakamya – This makes one to go inside earth or fly in sky.
Ishitva – This makes one to rule over anything one wants.
Vashitva – This makes one to control anything he wants.

Ram's worshipper) and is hence worshiped by both the groups.

He comes from '*Vanar*' race (*Jati*). *Vanar* race is described as a race nearest to humans living in South India. "*Hanuman* appears to have achieved importance only from medieval period. Sanskrit works do not regard Him with any divinity but treat Him only as an intelligent being of the such-human race."[7] It is only with the advent of *Tulsidas's Ramayana* in Hindi that *Hanuman* got identified as a deity. This also explains absence of orisons in Sanskrit about *Hanuman*.

The popularity of *Hanuman* is ascribed to His being:

1) Nemesis for evil spirits.
2) Harbinger of good news.
3) His physical strength, speed, agility.
4) His selflessness.
5) His knowledge of *Vedas*.
6) His boon from mother *Janaki* (*Sita*), which makes Him capable of granting anything in any great quality to His devotes.

Hanuman is the son of Wind God *Vayu Dev* and his mother is Anjani who is from *Vanar* (monkey) race. It is in this way that the *Vedic* Gods *Marutas* have been presented in *Puranas* and is also known by the name of *Marut*. He is a great devote of Lord *Ram* and fought along with Lord *Ram* to rescues *Sita*, Lord *Ram*'s wife from the cliches of *Ravana* who had abducted Her and taken to *Lanka*-his kingdom. He is a guardian deity and is considered the embodiment of visible strength, the conqueror of evil spirits.

He is depicted as flying with a mace in right hand and carrying a mountain on the left hand. His body is covered with red vermilion like paste.

He remained a bachelor and has no family.

Symbolism

1) Mace in his right hand – Depicts his power.
2) Flying – He is quick in reaching any-where Omnipresence.
3) Mountain on his left hand – He can do anything for his Lord.
4) Red Vermillion paste on body – Devotion, *Sita* used vermillion on Her forehead as a symbol of marriage with Lord *Ram*. He covered his whole body with vermillion as a devotion to Lord *Ram*.

Epithets (Other Names)

1) *Pawan Putr* – Son of Wind God *Pawn*.
2) *Anjani Putr* – Whose mother is *Anjani*.
3) *Kesari Nandan* – Son of Monkey chieftain *Kesari*.
4) *Shannker Suva* – Son of *Shankar* (Lord *Shiva*).
5) *Sunder* – This has reference to *Sunderkanda* of *Ramayana*.
6) *Bajrang Bali* – It is corrupted version of *Vajrang* i.e. whose limbs are as strong as the thunderbolt (A weapon of Lord *Vishnu*).
7) *Sankat Mochan* – Remover of distress.

Worship

Although from a subhuman race, yet *Hanuman* depicts the ultimate specimen of selfless service and an ideal for a human being. He was a great Sanskrit Scholar who mastered *Vedas* at an early age. He represents extreme humanity, humble-ness, nobility, understanding, mastery over ego.

Hanuman is thus worshipped widely for receiving His protection in distress and boons.

Explanations

1) Nehru, J.L – **"Discovery of India"**.
2) Mahadev Chakravarty - **"The concept of Rudra-Shivaa through the Ages"**, Published by Moti Lal Banarasidass 2002 p 53.
3) Anonymous- **"Fhallism" Published in London"** 1887 p 27.
4) Mahadev Chakravarty –ibid p-108
5) Crooke W- **"The popular religion and folklore of Northern India"** - Delhi 1968.
6) Harshananda Swami – **"Hindu Gods and Goddesses"** - Published by Ramakrishna Math Madras.
7) Harshananda Swami-ibid.

Books Consulted

1) Swami Harshananda - **"Hindu Gods and Goddesses"** published by Ramakrishna Math, Madras.
2) Madhadev Chakravarte - **"The Concept of Rudra-Shivaa, through the Ages"**, published by Motilal Banarasidass, Delhi, 2002.
3) Kinsley David - **"Hindu Goddesses"**, published by Motilal Banarasidass, Delhi, 1987.

CHAPTER FOUR

SHAIVISM PHILOSOPHY

A Brief History of *Shaivism*

Shaivism philosophy represents a higher stage of human effort in understanding the true nature of god and his relationship with humans. It developed into its present form from *tantra*. *Tantra* refers to the worship of *Shakti* which is also identified as mother worship. *Parvati*, Lord *Shiva*'s consort is recognized as Universal Mother.Although there are references to mother worship in *Vedic* Period, but it developed in its character in Post *Vedic* Period.

The word *Tantra* is derived from the Sanskrit word '*Tantri*' meaning original or knowledge. This knowledge is of spiritual but of a technical nature. J.G. Woodraffe (Pen name Author Arlon) who was a pioneer researcher in the *tantric* traditions in India, describes "it is in the broadest sense generic term for the writing and various traditions, which express the whole culture of a certain epoch in Indian history. The contents are, therefore, of an encyclopedic nature-religion, rituals, domestic rites, law, medicine, magic and so forth". Over a period of time thousands of *tantric* traditions developed in India and abroad especially under Buddhism which were later on classified under three major categories:-

1) *Shiva Shakti Tantrism* (or *Shaivism*)
2) *Buddist Tantrism*
3) *Vaishnava Tantrism*

Shiva-Shakti Tantrism or (*Shaivism*)

Shiva is derived from the word '*Shi*' (to-tie) and '*Shvi*' (to cut asunder):

Shyati pâpam iti Shivaah

Pratyabijna hrdayarm

(He is also the one Who cuts asunder all sins)

Shaivism recognizes Lord *Shiva* as the Supreme and Absolute Consciousness with *Shakti* (*Parvati*) as His dynamic energy through Whom, He controls all creation and its management. *Shiva* is master of five acts (*Panch kriya*):

1) *Srshti* – Letting go, casting out of one self. The process of creation is emanation from His body. 2) *Sthite* – It involves maintenance of what has been 'let go' from His body. 3) *Samhra* (or *Somhrti*) -it is an act of reabsorption of what has been 'let go' or emanated. It does not mean destruction.4) *Vilaya* (or *pidhana*) - it is the process of concealment (oblivion) of His real nature. 5) *Anugraha* – (Divine grace) This is an act of

grace by which Lord *Shiva* brings out liberation of man out of His love.

The *Panckriya* implies that Lord *Shiva* lets go the universe out of Himself, imparts existence to it and finally withdraws it in Himself, only to let it appear again and again till the end of a *Kalpa*, a certain number of years (see Chapter 11). There is no end to this world process. The *Kalpa* represents just a day of *Brahman*'s life of 100 years when *Mahapralaya* happens and then again starts next *Kalpa* and so on and so forth goes on this process till eternity.

Origin of Tantra

Puranic literature states that *Tantric* traditions came into vogue soon after *Mahabharata* war. It is stated that *Janmejaya* organised a *yagnya* for avenging the killing of his father *Parikshit*-the grandson of *Arjun* by *Takshnag*- the head of snakes. When *yagnya* started, snakes (*nags*) came running from all directions and started falling into the burning fire pit of *yagnya kund*. At that time a *rishi* appeared on the scene and stopped *yajnya* to save *nags* from total destruction.

This interruption infuriated *Agni Deva* and thus pronounced a curse to the *Brahmans* who were performing *yajnya* saying that henceforth the *Vedic mantras* would be ineffective and would be like poison of a snake. Thus began the age of *tantric* traditions, which do not recommend performance of *yagnya*.
The *Panch Devas,* namely *Ganesh, Vishnu, Surya, Shiva* and *Devi* have separate sets of *tantric* literature for each one of them. There are *Ganapaty, Vaishnava, Saura, Shiva* and *Shakti agamas.*

Shaivism developed in India in three widely apart regions :-

1) Kashmir in North
2) Keral and Tamil Nadu in South
3) Gauda (Bengal) in East

The traditions in these regions which were numerous, came to be classified under six traditions :-

1) *Kashmir Shaivism*
2) *Pashupati Shaivism*
3) *Shaiva Sidanta*
4) *Vira Shaivism*
5) *Shiva Advanta*
6) *Siddha Sidhanta*

In their philosophy and practice thereof, these traditions differ widely. In Bengal *Shaivism, shakti* is worshipped as Goddess *Kali*, while in South India Goddess *Lakshmi* is worshipped and in Kashmir Goddess *Durga* is worshipped.

In their philosophical content it is only the Kashmir *Shaivism*, which is based on monotheistic philosophy. Bengal *Shaivism* is based on dualistic philosophy.

Kashmir *Shaivism* (or *Trika* System)

Introduction
It developed into its present form after *Vedantic* concepts matured into monotheism (*advaiata*) as propounded by *Shakeracharya* (788-820 AD).

It was Abhinavgupta (975-1025AD) of Kashmir who consolidated all the monotheistic concepts in *Shaivism* and presented them in the form of a treatise with his commentary, which laid foundation of monotheism in *Shaivism*.

Kashmir *Shaivism* is a monotheistic philosophy which identifies Lord *Shiva* as the Absolute, Infinite and Pure Consciousness, lying beyond the reach of speech, mind and intellect of humans. It is both transcendental and immanent and can be realized through *yoga*. It advocates how a human being engrossed in the inferior objective world of Lord *Shiva* can be taken upward i.e. towards the Supreme Energy of Lord *Shiva* through His dynamic energy (*Shakti*).

While *Vedantins* describes Supreme God as *Brahman* and He is directly responsible for the manifestation of universe, which takes place through His immanent aspect called *Ishvara*; *Shivaites* recognize God as *Parmshiva,* Who is not directly involved in the manifestation process but takes place through His dynamic aspect of energy to which He is just a witness, behind the scene. Thus, herein lays the understanding between the two aspects of energy: static and dynamic. As is understood now that it is the dynamic energy which is responsible for all activities (*kriyas*) where as static energy is just a stored up energy, which cannot and does not produce any activity, least of all manifestation of universe. The static aspect of *Parmshiva*'s energy has been described as *Shiva* and His dynamic energy as *Shakti*, which is represented by His female form. Thus, the focus of attention in this system is for performance of actions (*kriyas*) which are intelligible to human mind. While *Vedanta* recommends performance sacrificial rituals (*Yagnya*) which are generally unintelligible to a common man for achieving the goals of life, *Shaivism* prescribes yogic practices of psychophysical nature, which are '*Kriyatmic*' (action oriented), short and brief as compared to *Vedic* rites. These are highly potent, which show results quickly for achieving success. The *Vedic* rituals are considered helpful but not essential. It is also called "an intuitional science aimed at the realisation of the Infinite Consciousness".

Kashmir *Shaivism* goes deep in analysing as to how did life emerge? "Where as scientists say life is a special quality and function of certain material substances and is brought about by specific changes in the material condition and circumstances Kashmir *Shaivism* state that the

Shiva Shastra was revealed by Lord Shiva in Kashmir

Abhinav Gupta in *Tantrashastra,* traces the history of development of *Shiva Shastra* to Lord *Shiva* Himself. It states Lord *Shiva* appeared on Mount *Kailash* as *Srikanthanatha* and set forth 64 systems of *Saddhnas* known as *Bhairwa Tantra,* but over a period of time they were lost. Lord *Shiva* then appeared second time after some time and commanded Sage *Durvasas* to revive this knowledge, who produced one mind born son - *Trymbak* who taught this philosophy, but again it was lost. Lord *Shiva* appeared 3rd time and disclosed the location of writing of 77 *Shiva Sutras* on stones at the base of *Mahadev* peak near Srinagar to Vasgupta who wrote down *Shiva Sutras* (800-850 AD).

reverse is true, matter evolves out of Consciousness. This is one of the basic principles and metaphysical truths of this school of philosophy."[1]

The main focal point of this philosophy is to identify the causes of human misery and work out the possible alternatives for uplifting him. As in *Vedanta*, human misery is identified due to ignorance of human being (called *Jiva* or *Nara*) about his true relationship with Ultimate Reality (*Parmshiva*). The medium through which he can gain knowledge about this Reality is through *Shakti* (His aspect of dynamic energy).

It lays stress on the development of human personality rather than expect happening of miracles by performance of rituals. Logic and deep analysis of human mind have been recommended. The role of a teacher (*guru*) is emphasized but not absolutely essential.

Almost all religious philosophies have a history of development over certain stages. The thoughts which have emerged from time to time and are inter related, when presented in a uniform thought process, represent the philosophy of that religion. Kashmir *Shaivism* is also a collection of various thoughts called *darshnas, shastra* or system. These are:

a) *Trika darshana* (system of triad) – As stated earlier, the relationships between god, nature and man is explained through *Shiva* (the Lord), *Shakti* (his dynamic energy) and *Nara* (*Jiva*, the bound soul) and *saddhna* (meditation) is recommended to get out of bondage.

b) *Spanda Shastra* (6 to 11 Century AD) It is based on the doctrine of pulsation (*Spanda*) which states that all manifestation is due to a state of vibration in the cosmic body, *Parmshiva*. Thus all material bodies including humans are just vibrations with different intensities, not intelligible to human mind.

c) *Pratyabhijna Shastra*
Pratyabijna means 'recognising ones self once again' – This represents an act by which one realizes and reunites with the original state (Universal Self). "The individual self (*Jiva*) is divine or *Shiva*, but he has forgotten his real nature and is identified with his psychophysical mechanism. The teaching is meant to enable him to recognize his real nature, to bring to him the truth that his real self is none other than *Shiva* and to suggest to him the spiritual discipline by which he can attain at one-ment with him."[2]

d) *Shiva Darshan* (*or Bhairwa Darshan*).

Pratyabhijna means understanding true relationship with God

In a simple way *Pratybhijina* can be explained by the example of a girl who has been engaged to a boy for marriage and about whom she has heard many-many times but without knowing who he is? She does not recognize him unless he is shown to her and told that he is the man for whom she has been looking. Same is the case with an individual who has heard and read about his being nothing but part of *Shiva*, the Universal Being, but when he is guided by a teacher (*guru*) to recognize himself as one with the Lord, he realizes the truth.

It states that Lord *Shiva* also known as *Bhairwa* is the real force behind every thing.

e) *Krama System* – It was introduced by *Erakanath* in 7th Century AD. It advocates a system by which one can transcend space, time and form through various steps. It emphasizes that it is in the end, not in its process, that one is beyond time and space. Abinavgupta explains *Krama* system by saying that in this system there is no space. He says when one deals with forms, the space appears, but when one is established in form-less state of being, for him there is no space. In the same way when there is something to be done, then only the existence of time appears and when there is nothing to do, then time has no existence.

f) *Kula System* – It advocates the science of totality. In each and every part of the universe, totality shines throughout. For example take a small part of any object, in that part you will see the universal energy existing. It was introduced by *Shriman-chandanetha* in the beginning of 5th Century AD and later on by *Sumitanatha* in 11th Century AD. In essence it explains how a man can live in totality and can rise to highest level of *Shiva*-hood through 36 *tattvas* from lowest *tattva Prithvi to Shiva tattva*):

Ekaik Trâpi Ttve'pi Shttvisht Ttvrupita

एकैकत्रापि तत्वेऽपि षटत्रिषत ततवरूपिता

(In every element you will find all the thirty-six elements)

The chief doctrine explains the Universal Being (*Parmshiva*) is the creator of all and everything merges back into it.

Literature

Kashmir *Shaivism* literature has been classified into 3 broad divisions:-

a) *Agama Shastras*
b) *Spanda Shastra*
c) *Pratyabijna Shastra*

a) *Agama Shastra* (1st – 6th Century AD) These were written as a part of *Shiva* philosophy between 1st Century and 6th Century AD. These are *Shastras*, mostly dealing with *Vedic* type of rituals and mystic *yoga* practices. These represent oral tradition from teacher to

Universe lies in seed form in the Body of God

Ythā Nygrod Bījsthh Shktirūpo Mhadrumh
Ttha Hrdybījsthm Vishvmettchāchrm

Paratrimshika-24

यथा न्यग्रोधबीजस्थः शक्तिरूपो महाद्रुमः ।
तथा हृदयबीजस्थ्र विशवमेतच्चराचरम ।।

(As the great banyan tree lies only in the form 'potency' in the seed, even so the entire universe with all the mobile and immobile beings lies as a 'potency' in the heart of the Supreme.

students. In a mythological story it is stated that they were first of all revealed to *Parvati* by *Shiva* Himself, when She asked Him how *manvas* (human beings) can achieve liberation after the influence of *Vedas* had suffered at the end of *Mahabharta* war, which is the beginning of *Kalyuga* Era (see Chapter 11) Most of the *Shiva* Philosophy concepts are found rooted in these *Agamas*, which are written in the form of a dialogue between *Shiva* and *Parvati*. These have been broadly classified into 2 types :-

<u>*Agama*</u>) – where *Parvati* raises questions and Lord *Shiva* replies.
<u>*Nigama*</u> – where Lord *Shiva* raises question and *Parvati* replies.

Most of the *Agamas*, also called *Tantras*, are lost but there are 18 which are available in original form or through cross reference. These have been classified into 3 broad categories.

1) Monistic *Tantras* (also called *Bhairwa Tantras*).
2) Mono-Dualistic *Tantras* (also called *Rudra Tantras*).
3) Dualistic *Tantras (also called Shiva Tantras*).

Some of the important *Agamas* are: *Malinivijya, Svacchanda, Vijayettara, Netra, Naishvasa, Svambhuva, Vijnanbhairwa Mrgendra, Rudrayamala, Shiva strotas* (although they belong to post *Agama Shastra* period – (Vasgupta 800-850 AD,) they are also considered as *Agama*).

Malinivijiya, Vijnanbhairwa tantra and *Shiva Sutras* are considered important *Agamas* (these have been translated into English (see Appendix A1).

b) *Spanda Shastra* (6 to 11 Century AD)
It was developed by Vasugupta (800-850 AD) and it was his able disciple *Kallata* who explained it in detail. He states each and every movement; even a vibration of a blade of grass carries consciousness of god. *Vijnanbhairava* (or Divine Consciousness) translated by Jai Dev Singh into English, mentions 112 *dharanâs* or types of *yoga*.

Some important works are:

1) *Spandakarika* and its *Vritte* (gloss) by *Kallata*.
2) *Vivriti* by *Ramakantha*
3) *Spande Samdoha* by *Kshemraja*
4) *Pradipika* by *Utpala Vaishneva*
5) *Spande Nirnaya* by *Kshemraja*
6) *Spande Karikas* (the divine creative pulsation) commentary on *Spande Karika* written in English by Jaidev Singh.

c) *Pratyabhijna Shastra*
The philosophy of *pratyabijna* as developed by Kashmir *Shivaites* has raised the status of Kashmir *Shaivism* to the heights above to that of *Advaita Vedanta*. It is monistic and perhaps the only truly monistic philosophy which has been recognized by all people.

This philosophy is credited to *Somananda* (850-900 AD) who developed the concept in his book *Shiva Drishti Shastra*, but it was his able disciple *Utpaldeva* (900-950 AD) who expounded the philosophy in detail in his book '*Ishvara Pratyabijna*' *Sutras*. A digest of *Utpaladeva*'s works was prepared by *Kshemaraja* (1025-1075 ?).

<u>Philosophy</u>

Shaivism describes all humans are like *Shiva*

(*Shivaoham Shivaoham* -I am *Shiva*. I am *Shiva*).

The thoughts collectively known as Kashmir *Shaivism* were first of all consolidated by *Laxman Acharya* in his book '*Sharada Tilaka*' and later on by his able disciple Abhinavgupta (1050-1050 AD?) in his monumental book '*Tantraloka*' and his other commentaries. Abhinavgupta has been raised to the same status in Kashmir *Shaivism* as that held by *Shankaracharya* in *Advaita Vedanta*.

These philosophies have been given the name *Trika Shastra* because they all deal with the triple principles, variously described as:

1) *Shiva* (Lord) *Shakti* (energy) and *Anu* (man).
2) *Pati* (Lord) *Pasha* (bondage) and *Pashu* (man).
3) *Shiva* (Lord) *Shakti* (energy) and *Nara* (man).
4) *Para* (Transcendent) *Parapara* (cognitive energy) and *Apara* (objective or material).
5) Three systems: *Bheda* (dualism), *Abhada* (non dualism) and *Bhedabheda* (qualified monism).

The philosophy of *Shaivism* will be studied under the following headings:

a) Principles of Philosophy
b) Theology
c) Manifestation of Universe
d) Goals of human life

a) Principles of Philosophy: The main principles of the philosophy can be summarised as:

a) Ultimate Reality: Ultimate Reality in its transcendental aspect is Pure and Absolute Consciousness (*Chit*, or *Parasamvit*). All humans have three states of consciousness:-

a) Waking (*Jagrat*)
b) Dreaming (*svapna*) and
c) Deep sleep (*susupti*)

The consciousness of Ultimate Reality is even above *Turiya* (or fourth state of consciousness).

In *Shiva* philosophy this Ultimate Reality is known as *Parmshiva*. In the words of *Pratyabhijna Shâstra*, "*Shiva* is full of illumination (*prakasha*), just as light makes every thing visible even so, *Shiva* makes every thing visible. But *Shiva* is not only '*prakasha*', it is '*vimarsha* as well. *Vimarsha* has been described as a sort of 'Sciring' (Surveying itself). If Ultimate Reality were merely *prakasha* and not also *vimarsha*, it would be powerless and inert. It would be inert like a diamond which is '*prakasha*', but has no *vimarsha*. This *vimarsha* has been named differently as *parashakti*, *paravâk*, *svatantrya*, *aishvarya*, *kartrtva*, *sphuratta*, *Sâra*, *hrdya*, *spanda*."[3]

Thus Ultimate Reality as per *Shiva* philosophy is not only Universal Consciousness but also Universal Psychic Energy or Power.

It is both transcendental (*vishvottirna*) and Immanent (*vishvmaya*).

b) Theology: In this tradition *ParmShiva* is the Supreme God (Transcendental) who acts through His immanent aspect known as *Shiva-Shakti* where *Shiva* is passive but *Shakti* (*Parvati* or *Durga*) is active principle in manifestation. *Bhairwa* is a higher form of *Shiva* (see Chapter 5 for detailed discussion).

c) Manifestation: The focus of all different systems of religious philosophies is to explain

or resolve the dichotomy between the subject and the object. The subject being looked upon as Pure Consciousness without any trace of objectivity which raises the curiosity of knowing where from has come this world of so much multicipility?

The universe is simply an opening out (*Unmesha*) or expansion (*prasara*) of the Supreme as *Shakti*.

Vedanta Says "*Brahma Satyâm Jagat mithya*". (*Brahman* is real but world of creation is *mithya*). *Mithya* is that which has no independent eternal existence of its own, but at the same time is matter within our experienced knowledge. This objectivity is a creation of illusion (*maya*) like a rope mistaken for a snake due to ignorance. It is neither real (*Sat*) nor unreal (*asat*). Kashmir *Shaivism* on the other hand states that all the manifestation is real. A world of such a multiplicity could not be accepted as unreal. It states that 'it is the nature (*Svabhava*) of Ultimate Reality to manifest. If it did not manifest, it would no longer be Conscious Self, but something like an object or nonself.

As already stated *Parmshiva*, is both *Prakasha* and *Vimarsha*. *Prakasha* is 'I' aspect and *Vimarsha* is 'this' aspect. This *vimarsha* also represent absolute will (*Svatantrya*) or *Shakti* which is not separate from *Parmshiva*. 'It is not content-less but it contains all that is to be'.

Trika philosophy explains the creation of universe by the interplay of above 5 energies of Lord *Paramshiva* through 36 principles or elements called *tattvas*. Twenty three *tattvas* represent the same concepts as explained in *Vedanta* philosophy. Out of the remaining 13 tattvas 2 are modifications of *Vedantic* terms and the remaining 11 additional *tattvas* focus on fundamentals of creative forces rather than on the created elements.

Manifestation is Spontaneous

Why creation takes place cannot in an ultimate sense be explained. It is the play *leela* of Mother.

Adrsta Shrishty doctrine advocated by *Laxman Acharya* (*Guru* of Abinav Gupta) in his book *Sharada Tilak* states that impulse to creation is prominently caused by the *adrshta* or *karma,* which is eternal. *Karma* comes from *Samskara* and *Samskara* again comes from *Karma*. The process of creation, maintenance and dissolution according to this view unceasingly recurs as an eternal rhythm of cosmic life and death, which is like a play (*leela*). The existence of *Karma,* implies the will to cosmic life. *Parmashiv* produces cosmic life as a result of such will and when produced it becomes itself the cause of it. There are certain *Karmas,* which ripen early and some, which ripen later. The ripe *Karma*'s produce a desire (*Iccha*) called '*Ikshana*' in *Parmashiv* for creation and the fruitation of *Karma*. The ripening of *Karma* is due to the interplay of '*Gunas*' (*sattva, rajas* and *tamas*). This awareness of *Iccha* for manifestation is called 'I' aspect of *Shiv*. The creation is really spontaneous, but our mind by its constitution is however, lead to think of creation as gradual process.

Five energies of Lord Shiva

Paramshiva has infinite energy (*Shakti*), but the following five may be considered the main ones:-

1. **Chit** (consciousness) – the power of self revelation, the changeless principle of all changes.
2. **Ananda** (or absolute bliss) – This is also called "*Svātantrya*", in thus aspect, the Supreme is known as *Shakti*. *Chit* and *Ananda* are the very *Svarupa* or nature of *Parmshiva*. The rest may be considered to be His *Shaktis*.
3. **Iccha** – the will to do this or that, to create (will).
4. **Jnana** – the power of knowing (knowledge).
5. **Kriya** – the power of assuming any and every form (action).

In iconography these five energies are represented by five faces of Lord *Shiva* known as *Ishana* (cit *Shakti*), *Tatpurusha* (*Anand Shakti*), *Sadyojata* (*Iccha Shakti*) *Vamadeva* (*Jnan Shakti*) and *Aghora* (*Kriya Shakti*).

Shiva in His transcendental aspect is known as *Sat-Chit Anand* or *Nishkula*. In His immanent aspect He is known as *Sakula*. The manifestation process through 36 elements (*tattvas*) has been explained as under:

a) <u>*Shudh* (Pure) *Tattvas*</u>

(The *tattvas* of the Universal experience.). These are five in number and sometime sixth i.e. *Mayatattva* is also included among *shudh* (pure) *tattvas*. These are called pure because they have been created by *Parmshiva* Himself as against others which have been created by intermediary and lower beings as per the wishes of Lord Himself. First two *tattvas* that is *Shiva* and *Shakt tattvas* are not part of manifestation process.

1) <u>*Shiva Tattva*</u> (*Chit* aspect): This represents the first vibration (*spanda*) in the body of *Sakula Shiva*. There is no movement at this stage. Only a reflection (*vimarsha*) has taken place in the luminous whole (*Prakasha*). This represents the 'I-ness' aspect of Universal Consciousness.

2) <u>*Shakti Tattva*</u> (*Anand* aspect): The reflection (*vimarsha*) 'I-ness' in *Shiva tattva* produces a resolution of 'like to like' in the body of *Parmshiva*. While in *Shiva tattva* this resolution is in a state of static energy, but here it is in a state of dynamic energy. It is the power of *Parmshiva* necessary for creation and as such exists in the body of *Parmshiva* itself and does not exist outside.

Thus *Shiva-Shakti tattvas* are two sides of the same coin and one cannot exist without the other. In this condition *aham* (I consciousness) and *idam* ('this'-the other side of consciousness) lie side by side.

"These two *tattvas* represent only a linguistic convention and are not part of creation. They are in reality one with *Parmshiva*. It only reflects a natural tendency (*subhava*) of Absolute and Pure Consciousness (*Shiva*) towards outward manifestation through its dynamic energy (*Shakti*)." *Shiva tattva* repre-

sents male aspect whereas *Shakti tattva* represents female aspect.

3) <u>*Sadashiva Tattva* or *Sadakhya Tattva*</u> (also known as *Iccha Tattva*): The desire (*Iccha*) for creation takes place very faintly in the body of *Shakti*. *Idam* (this-ness) is manifested here as 'I am this' '*Aham*' (I-ness) still predominate. At this stage the 'This' side of the experience is hazy like a picture of an artist which is about to be portrayed and is still at an idea stage. This experience is called as *nimesha*).

The experient beings at this stage are known as *Mantra Maheswars* (*mantra* not to be confused with verbal recitation). The presiding deity is known as *Sadashiva Bhattaraka*.[4] (hence known as *Sadashiva tattva*) who is actually *Parmashiva* Himself who has descended to this level as the master of creation.

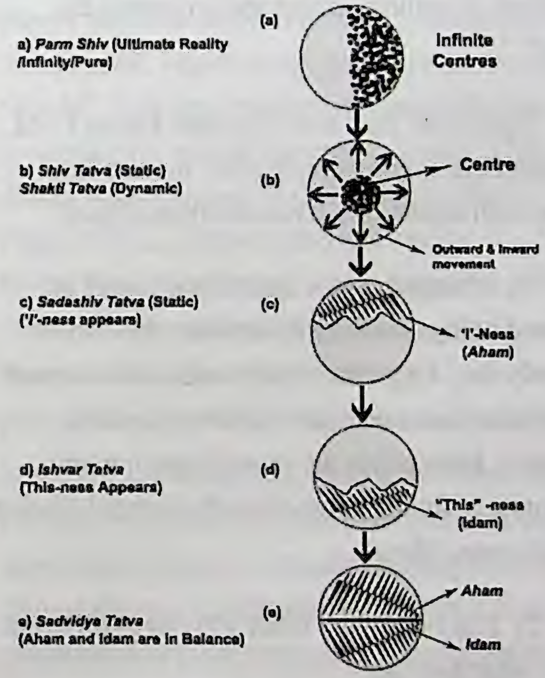
4) <u>*Ishvara Tattva*</u> (also known as *Jnana Tattva*): The awareness (*Jnana*) of 'I-ness' (*aham*) is not lost but the awareness of 'thisness' (*Idam*) begins to appear and becomes a little more defined. The experience at this stage is'this am I'.

It is called '*unmesha*' or 'distinct blossoming of the universe'. At this stage *Jnana* or knowledge is predominant. There is a clear idea of what is to be created. The ideation of artist which was hazy is *Sadashiva tattva* becomes clearer. The experient being at this stage of manifestation are known as *Mantrashvaras*' and the presiding deity is *Ishwara Bhattaraka*.

Kashmir *Shaivism* is also known as *Isvaradvaya-darshan* because it does not believe in any other principle (*advaya*) other than *Ishvar* the-Lord *Shiva*.

5) <u>*Sadvidya Tattva*</u> (also known as *Shudvidya* or *Kriya Tattva*): At this state of creation *Aham* (I-ness) and *Idam* (this-ness) are balanced like two pans of an evenly held balance. *Kriya Shakti* predominates here. The experience at this stage may be called diversity-in-unity i.e. while the 'this' is clearly distinguished from 'I', it is still felt to be part of the 'I' or self. Here both 'I' and 'This' refer to the same thing (i.e. they have *samanadhikaranya*).

Stages in the Manifestation Process of Cosmos



It is called *Sadvidya* or *Shuddhavidya* because at this stage the true relationship of things is experienced.

The experient beings in this stage are called '*Mantra*'s and the presiding deity is

Anantnatha. He is actually *Ishwara Battaraka* who has descended to this level as the divine administrator for further creation.

The first five stage of manifestation are called pure order' (*Shuddhadhvan*) i.e. a manifestation in which the '*svarûpa*' or real nature of' the divine is not yet veiled.

b) (<u>*Maya* and the five *kunchukas*) 6-11</u>

6) <u>*Maya Tattva*</u>: Whereas *Vedanta* (*Samkhya* system), descries *maya* "as the beginning less cause that brings about the delusion of the world like '*Ghandharva Nagara*' or Magicians play", *tantra* describes it "as the principle of veiling Infinite and projecting the finite".

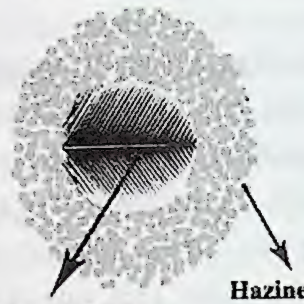
This is the final *tattva* created by the Lord Himself that is considered to be "impure" i.e. filled with limitations. It has two main effects:

1) It hides the pure and divine nature of created beings residing in its plane and consequently they forget their purity and infiniteness of their I-consciousness as well as their infinite potency. Hence they are given the name *anu* (atoms) i.e. finite beings or *pashu* (animal-like) or simply man (*Nara*).

2) They see every other activity as different from what they are.

Maya is thus, the plane of absolute self-oblivion and diversity. This is the abode of the finite beings. Under its influence, being loose its state of oneness with the Absolute and also their divine potency. *Maya* causes feeling of imperfection and emptiness within the beings which they try to fill up with outer objects which leads to development of desire and passions for objects of enjoyment.

MAYA TATVA
(as per Kashmir Shaivism)



7-11) <u>*Kunchukas*</u> (five layers of limitations).

The deity *Anantnatha* who presides over *maya* and is the master of *mahamaya,* shakes up *maya*, so to say, causing it to expand into the next five *tattvas* – collectively called *kunchukas* or cloaks which covers the real nature of the knowing objects. Sometimes *maya tattva* is itself included as the sixth *kunchuka*.

7) <u>*Kala Tattva*</u> (limitation of activity). It limits humans to fulfill all their desires but at the same time allows them to fulfill some desires. Thus, *maya* allows a little power of action to the individuals to achieve a little amount of success.

8) <u>*Avidya (ashudh) Tattva*</u> (limitation of knowledge). For doing something one needs to have full knowledge, but *maya* restricts the flow of knowledge to individuals.

9) <u>*Raga Tattva*</u> (limitation of interest). To further the limit the scope of doing and knowing, *maya* appears manifest as *raga* which limits the interest of an individual in the execution of work.

10) <u>*Niyati Tattva*</u> (restriction). *Niyati* is the law of nature that establishes the order of succession in all phenomenons's e.g. the way in which seed develops into a tree. This law of nature appears as the law of restriction and causation.

11) <u>*Akala* (or *Kaala*) *Tattva*</u> (time sequence limitation). The above four limitations, limit men in their capacity of knowing and doing but this *tattva* limits their very being as well. The real human being is in fact infinite and is in no way conditioned by concept of time imposed on him by *maya,* in the way that they feel "we were", "we are", and "we shall be". Thus, in this way human mind is conditioned into thinking of time sequences.

c) <u>*Purusha* and *Prakrati*</u>

12) <u>*Purusha*</u>: *Shiva* thus, subjecting Himself to *Maya* and putting on the five *kunchukas* or cloaks which limit His Universal Knowledge and Power becomes *Purusha* or the individual subject. *Purusha* does not mean human beings alone, but every living being. The limited *Purusha* is also called *anu*, (being reduced to a point) *Nara, Jiva, Pashu* (animal like). (c.f. with *Vedantic Purusha* who is god like).

13) <u>*Prakriti*</u>: *Prakriti* is the un-diversified source of all the remaining 23 *tattvas* as established by *Vedanta* System. This represents the complete "this-ness" of the objective manifestation. In this condition *Prakriti* exists in a state of equilibrium of her '*gunas*'.

The three *gunas* of *Prakriti: Sattva, Rajas* and *Tamas* are the gross forms of *Shiva-Shakti* of *Jnan, Iccha* and *Kriya* respectively.

While *Purusha* is the experient (*bhokta*) *Prakrti* is the experienced (*bhogya*).

There is a major difference between the *Vedantic* and *Shaivic* conception of *Prakriti. Vedanta* believes that *Prakriti* is one and universal for all the *Purushas*. *Shaivism* believes that each *Purusha* has a different *Prakriti*. *Prakriti* is the root or matrix of objectivity.

Further down the manifestation takes place through 23 elements (*tattvas*) on the same pattern as has been explained in the *Vedanta* (see Chapter 2):

d) *Ahankarna*-three *tattvas*: *Bhuddhi, Manas* and *Ahankara.*
e) *Indriyas*: Five *Jnanendriyas* and *five Karmendriyas.*
f) Five *tanmatras*
g) Five *Bhutas*

<u>***Shadadhva* (six paths) or *Parashakti* theory of manifestation**</u>

This theory is based on the principle that there is an unbounded potency or basic continuum of power which is known as '*Nada*', which condenses itself, into dynamic point or a centre called '*Bindu*'. This condensation process is like the condensation of milk into cream or curd. This *Bindu* is also known as *Ghanibhuta Shakti* – the creative force compounded into a point. It is not bound by time and space. From linguistic point of view *Bindu* is indicated by *anusvara* (the nasal sound marked by a dot on a letter). Thus when placed over letter अ (a) - the first letter of Sanskrit language and ह (the last letter) it becomes अहं (*Aham*) which shows that all manifestation, though appearing different, is actually residing in Lord *Shiva* (*Aham*). This *Bindu* is the source of all manifestation in six steps or *adhvas* (hence names *Shadadhva* (six steps)).

In the highest stages of manifestation there is *Vachâchka* and *Vâchya* (The indicator and indicated, the word and object) which is one, undifferentiated. Then there are six *adhvas*, paths or steps of creative descent, which are in pairs as indicates and indicated or word and object:

Manifestation through 36 tattvas is only a guide in understanding manifestation

Kashmir *Shaivism* does not consider the process of manifestation through 36 *tattvas* as final. It is only a tool for contemplative meditation. Through further analysis, the number of elements (*tattvas*) can be increased to any level and similarly through synthesis they can be decreased to only one *tattva*. For example, the practitioners of *Trika* system use only three *tattvas* in the process of their *yoga* meditations:- *Shiv* (Absolute Consciousness) *Shakti* (link between Unity and duality) and *Nara* (extreme duality.

1) The first step is polarity of '*Varna*' and '*Kala*'. '*Varna*' has been defined as a sort of 'function form' of the object projected from *Bindu*. *Kala* is predicable. (In the sentence '*Shiva* created world'- creation is function form and hence *Varna*, and world is predicable and hence *Kala*).
2) The next step is the polarity of '*mantra*' and '*tattva*' in the subtle plane. *Mantra* is the appropriate function form or 'basic formula' of the next creative step (*tattva*) which is the inherent principle or source and origin of subtle structural forms.
3) The third and final polarity is that of '*Pada*' and '*Bhuvana*'. *Bhuvana* is the Universe, as it appears to apprehending centers like humans. '*Pada*' is the actual formulation of that Universe by mental reaction and speech.

Thus *Shadadhva* may be briefly indicated in the following table :-

Step of Polarity:

(*Vachaka*) (Indicates/word)	(*Vachya*) (Indicated/Object)
1) *Varna*	*Kala*
2) *Mantra*	*Tattva*
3) *Pada*	*Bhuvana*

There are further sub-divisions of above. According to *Trika Shastra* there are 198 (or 118) *Bhuvanas*. (for more details refer to *Vignanbhairava*) (English translation by Jaidev Singh).

d) Goals of life

Man (*Jiva*) is held in bondage due to ignorance and his goal is to get liberated.

1) Nature of a *Jiva*: The individual self (*Jiva*) in his physical aspect is a product of five gross elements known as *Pancmahabutas* 1) Ether (*âkash*), 2) Air (*vayu*), 3) Fire (*Agni*), 4) Water (*Apas*) and 5) Earth (*Prithvi*). This is known as his *Sthula sharera* (gross body).

He has also the psychic apparatus known as '*Antahkarna*' (the inner instruments) consisting of *Budhi*, *Ahamkara* and *Manas*. *Antahkarna* along with five *tanmatras* 1) Sound (*Shabda*), 2) Touch (*sparsha*), 3) Colour (*Rupa*), 4) Flavour (*Rasa*) and 5) Odour (*Ghandha*) constitutes *Sûksmasharira* in which the soul leaves the body at the time of death.

It is through *Prana Shakti* that every thing is sustained. It is divine energy working both in the universe and in the individual (*jiva*)

'Kundalini' is a form of *Shakti* (energy) lying dormant in normal human beings.

Chaitanya or *Shiva* is the center of his being – that is his very self. Though inherently the self of man (*jiva*) is *Shiva*, but He (*Shiva*) becomes *anu* or limited individual because of *anavamala* (bondage).

2) Bondage (3 *malas*): The bondage of individual is due to innate ignorance (*mala*). *Mala* translated into English means, dust, dirt, impurity, taint, dross etc. It is something which conceals the real thing. In Kashmir *Shaivism mala* stands for those cosmic and individualistic limiting conditions which hamper the free expression of Spirit.

Bondage is of three forms: -

1) *Annava mala*
2) *Mayiya mala*
3) *Karma mala*

Annava mala: It is also known as *mûlamala* the primal limiting condition which reduces the Universal Consciousness to '*anu*' – a small, limited entity, over which *jiva* has no control. It is due to this condition that *jiva* consider himself '*apurna*' (imperfect), a separate entity, cut off from the Universal Consciousness. The individual forgets his real self. It comes about by the limitation of the *Icca shakti* of the Supreme.

Mayiya mala: It is the limiting condition brought about by '*maya*' that gives the soul its *sthulashrarire* (gross body) and *Sûksmasharira* (Subtle body). Like *annavamala* it is also cosmic and beyond human control. It is '*bhinn-vedya-pratha*'-that which brings about the consciousness difference owing to the differing limiting adjuncts of the body etc. This comes about by the limitation of the *Jnana Shakti* of the Supreme.

Karma mala: It is the *vâsânâs* (impressions) of actions done by the *Jnanendriyas* and *Karmendiyas* under the influence of *antahkarna*. It is the force of these *vâsanas* that carries the *jiva* from one life to another.

It is by these *malas* that the individual is in bandage whirled about from one form of existence to another.

3) Liberation (*moksha*): Liberation means recognition (*Pratyabhijna*) of one's true nature. *Moksha* (liberation) as per Kashmir *Shaivism* is nothing else but the awareness of one's true nature. According to the system the highest force of bliss (*ananda*) is '*Jagadananda*' – the bliss of the world in which the whole world appears to the liberated soul as *Chit* (consciousness) or *Shiva*.

This liberation does not come by intellectual understanding alone which makes one to understand his true awareness. There has to be divine grace, called *Anugraha* or *Shakti pata* by which individual soul (*jiva*) gets liberated. To earn this divine grace one has to undergo a thorough spiritual discipline known as *Upaya* or *Yoga*. This is not to be confused with *yoga* of *Veda* type. *Tantric yoga* involves mental cum spiritual exercises by which senses are controlled, it does not mean denial of desire (*Iccha*) but: either its fulfillment or detachment.

4) Jivan-Mukti (Ascent): World process starts from the pure I-consciousness of *Shiva*. At the level of individual that I-consciousness gets identified with its physical and psychic coverings and *Jiva* views world as something different than what it is. The objective of *Jiva* is to recapture that pure I-consciousness in which it and the universe are one. This is *Jivan mukti* (Ascent).

"The normal *jiva* called *'Sakala'* is bound by

three *malas-karma*, *mayayi* and *anova*. After many rebirths during which he is playing nature, he is seized with the psychic fervour and tries to know the whence and whither of this life. This is the first *expression* of the *anugraha* of *Shiva*."[5]

At a lower stage of *yogic* practices an individual gets rid of *karmamala* and is known as *pratayakala* At a still higher stage he get rid of *mayiya mala* and is called *Vijnanakala*. At this stage he has *jnan* (knowledge) *iccha* (will) but no *kriya* (action). Above this stage the experients in successive ascent are known as *Mantra, Mantrashvara, Mantra-maheshvare* and *Shiva-pramata*. These are free from all *malas*, but they have varying experiences of unity consciousness. It is only to the *Shiva-pramata* that everything appears as *Shiva*.

"Involution starts from the pure I-consciousness of *Shiva*. Evolution gets back to the same pure consciousness, but the pilgrim goes back to his home, enriched with the experience of the splendour of *Shiva* he has had on the way. Veil after veil lifts and he is now poised in the heart of Reality."[6]

Svtntrah Svchchhâtmâ Sphuriti Sttm Chetsi Shivah
Prashktishcheym Krnsrniprântmudita
Tda Bhogaikâtmâ Sphuriti Ch Smst Jgdidm
Na Jane Kutraym Drnirnutet Smsrtiriti

स्वतंत्रः स्वच्छात्मा स्फुरति सततं चेर्तास शिवः
पराशक्तिश्चेयं करणसरणिप्रान्तमुदिता ।
तदा भोगैकात्मा स्फुरति च समस्त जगदिदम
न जाने कुत्रायं ध्वनिरनुपतेत संसशतिरिति ।।

From *Mahârthamanjari* p.25
quoted by Jai Deva Singh in *Prahyabynehdrayan*

("It is *Shiva* himself, of unimpeded will, pellucid and consciousness, Who is ever sparkling in my heart. It is His highest *Shakti* Herself that is ever playing on the edge of my senses. The entire world gleams as the wondrous delight of pure I-consciousness. Indeed I know not what the sound 'world' is supposed to refer to".)

Other Forms of *Shaivism*

a) *Pashupati* Cult

It is mainly practiced in Tamil Nadu. Its main literature is *Shaivagamas* which developed from 1st–14th Century AD. The five basic topics of this philosophy (known as *Pâncharthas*) are: a) *Karana*, b) *Karya*, c) *Yoga*, d) *Vidhi* and e) *Duhkânta*.

1) Karana – the primeval cause, is *Shiva*, called '*Pati*' (Lord). Some of His other names are *Rudra, Shankara, Kala, Aghora, Sarva, Sharva, Tatpurusha, Ishana, Ishvara* and even *Brahma*. He is *anadi* (without beginning) *avyaya* (indestructible) and the cause of creation, sustenance and dissolution of world. *'Om'* is His symbol.

Unlike *Vedantic* system *Shiva* is only the *nimittakarâna* (efficient cause) of creation and not the *upâdâna kârana* (material cause). Though the *Jivas* (individual souls) and the world have a separate existence, they are completely under His control. It is due to Him that the world and the *Jivas* undergo changes. Liberation takes place through His grace only by meditating on Him.

2) Karya – While *karana* is *svatantra* (independent) *karya* is dependent on *karana* only. The *Jivas* and the universe which are dependent on *Shiva* form the *karya* of *karana*. Thus manifestation is the result of *karya - karana* which proceeds through 25 elements as explained in *Sankhya* philosophy of *Vedanta*.

Among the *karyas*, the *jivatman* is the most important *karya*. He has been called "*pashu*" (animal like) since he is subject to

Kashmir Shaivism versus Sankaras Advaita Vedanta

Kashmir *Shaivism* and *Advaita Vedanta* philosophy as propounded by *Sankaracharaya* are both monotheistic as they both state that there is one God who manifests everything and everything at the end of cycle merges back into Him. *Shankara's Advaite Vadanta* (AV) philosophy is also known as *Kevalādvaita* or sometimes as *Maya-Vedanta – Vāda.* The *Shiva* Philosophy of Kashmir (KS) is known as *Ishvarādvayavada* or *Pratyabhijna* or *Trika* philosophy. *Shiva* philosophers call *Sankara's* philosophy as *Shantabrahma-vada* or the philosophy of inactive *Brahma*. The main points of difference between the two philosophies are:

1) *Chit* or *Brahman* as per AV is only *prakasha* (illumination) or *Jnana* (knowledge) wheras as per KS *Parmashiv* is both *prakasha* and *vimersha* (awareness). Without awareness of His personality *Chit* would look like inert matter like diamond, which has brightness but no awareness.
2) As per AV activity belongs only to *maya* (illusion) or *avidya* (ignorance). *Ishvara* assumes activity (*Kriya*) only when He is affeced by *avidya* or *maya*. KS states *Shiva* has free will (*Svatantrya*) to do anything. Therefore *maya* is His own *Shakti* by which He brings about multiciplicity and sense of difference.
3) According to AV manifestation (*vishva*) is unreal (*mithya*)–KS believes manifestation is real. It is simply display of *Shiva*'s power. How could a world of such splendour be unreal?
4) According to AV, *mukti* (liberation) occur when *avidya* (ignorance is removed by *Vidya* (knowledge) KS believes that there are two kinds of *ajnana* (ignorance): (a) *paurusa ajnana* which is inherent in *jiva* and (b) *bauddha ajnana,* which is intellectual. By *vidya* (knowledge) only *bauddha ajnanas* (intellectual ignorance) can be removed but *paurusa agnana* will remain, which can be removed by *Shaktipata* (divine grace) which comes about by *diksha* (initiation by a learned teacher-*guru*) or by direct divine grace.
5) KS explains manifestation through 36 steps (*Tattvas*) whereas AV explains it through 25 steps only.

'*pasha*' (bondage) and sees (*pashyati*) himself as the body-mind complex forgetting that he is the spirit, whereas *Shiva* has been declared as *Pashupati* (Lord of *pashus*).

3) Yoga – *Yoga* has been defined as *Samyoga* (union) of *Aatman* (*pashu*) and *Ishvara* (*Pashupati*), brought about by total surrender to *Shiva*.

4) Vidhi – It represents activities like *bhasmasnâna* (pouring holy ash on one's body) *uphara* (living away from people) *Japa* of *mantra* and *pradakshinâ* (going round

Shivalinga).

5) Duhkhânta – It represents withdrawing senses and mind from all object and directing it towards Lord *Pashupati*.

b) *Shaivisiddanta*

It is also commonly practiced in Tamil Nadu. It is more a religion of devotional mysticism than a systematic and speculative philosophy based on the compositions of the *Nayanmârs* or *Nayanârs* who were 63 in number and lived during the period 7th Century AD.

The philosophy of this system is similar to *Pashuypati* cult, the only difference being that they accept 36 *tattvas* of Kashmir *Shaivism* whereas *Pashupati* cult accepts 25 only.

c) *Virashaivism*

It is also known as *Lingâyata* Religion or Sect. It is practiced mostly in Karnataka. A special feature of this sect is the supreme importance, reverence and worship given to the *Shivalinga* as the sole emblem of God *Shiva*. After receiving *linga* from a qualified *guru*, in *diksha* (initiation), it is worn on the body always.

The chief tenets of this faith are: *Shiva* is the Supreme God, the *linga* is His chief symbol or emblem; the *panchakshari mantra "Om Namah Shaivaya"* is the main redeeming spiritual *mantra*; *panchacharas* (Five principles of *Shiva* worship): earning money by fair means, treating all as equal, humility towards *Shiva* and His devotees, guarding ones religious belief and *ashtavaranas* (eight principles of code of conduct).The manifestation is believed to have taken places through 36 *tattvas* as explained to Kasmiri *Shaivism*.

Explanations

1) Pandit B. N- **"Specific Principles of Kashmir Shaivism"**, Published by Munshiram Manohar Lall Publisher, New Delhi 1997
2) Jaideva Singh **"Pratiyabijhrdyam"**, published by Motilal Banaraidass, Delhi.
3) Jaidev Singh - ibid.
4) The word bhattarke is derived from the root word bhat' which means to nourish – It stand for Lord Shivaa himself who nourishes or supports
5) Jaidev Sing ibid
6) Jaidev Sing- ibid

Books Consulted

1) Pandit B. N. – **"Specific Principles of Kashmir Shaivism"**, Published by Munshiram Manohar Lall Publisher, New Delhi, 1997.
2) Jai Dev Singh – **"Pratiyabijhrdyam"**, (Secret of Self-recognition), Published by Motilal Banarasidass, Delhi.
3) Jai Dev Singh – **"Spanda Karikas"**, Published by Motilal Banarasidass, Delhi.
5) Jai Dev Singh – **"Shiva Sutra"**, (The yoga of Supreme Identity), Published by Motilall Banarasidass, Delhi.
6) Jai Dev Singh – **"Vignana Bhairwa"**, (The Divine Consciousness), Published by Motilall Banarasidass, Delhi.

Books Consulted

1) Pandit B. N. – **"Specific Principles of Kashmir Shaivism"**, Published by Munshiram Manohar Lall Publisher, New Delhi, 1997.
2) Jai Dev Singh – **"Pratiyabijhrdyam"**, (Secret of Self-recognition), Published by Motilal Banarasidass,

CHAPTER FIVE

SHAIVISM THEOLOGY

Shaivism Theology at a Glance

As per *Shaivism* tradition, *Shiva* is called *Panchnama* (five faced). These five faces represent His five acts (*Panch Kriyas*), five energies (*Panch Shakti*) and five divine *tattvas* (*Shudh Tattvas).*

Bhairwas' are beings, who have attained *Shiva*-hood through divine grace of Lord *Shiva*. They are called *Trishiromate,* which represents the three aspects of Lord *Shiva* manifestation (*Srshti)* maintenance (*Stehti*) and withdrawal (*Samhara*). There are eight *Bhairawas* in Kashmir who have attained *Shiva*-hood (with temples dedicated to them individually). They are always present by the side of divine *Shaktis* -"*Isht Devis"* of *Kashmiri Pandits*. The eight *Bhairawas* created further 7 *Bhairawas* each, who are possessors of various energies (*Shaktis*) and as such are invoked for success in that aspect which they represent.

Durga is the chief source of energy (dynamic aspect) Who is invoked in Her ten aspects which includes *Kali, Saptmatrikas* etc. which are invoked invariably in the *pujas* during various *Samskaras* (see Chapter 21). The *Isht Devis* of *Kashmiri Pandits* : *Ragnya, Sharika, Jwala* and *Bala Tripursundri* are also manifestation of *Durga.*

Shiva and *Parvati* in their various forms are the main gods and goddesses of *Shaivism*. They are worshiped together.

A) *Shiva*

In this tradition *Shiva* is called *Panchnama* (five faced). These five faces represent His five acts - '*Panchkriya*', five energies -'*Panchshakti'* and five divine *tattvas- Shudh tattvas* of creation. (see Chapter 5).

a) The five acts (*Panchkriya*) are:

1) *Srshti* (creation)
2) *Stheti* (maintaining of creation)

3) Samhara (destruction of creation).
4) Vilaya (concealment or oblivion of His real nature).
5) Anugraha (divine grace for liberation of *Jiva*.

b) The five energies (*Shakties*) are:

i) Chit (consciousness) i.e., the power of self-revelation
ii) Anand (Bliss) i.e. the absolute will by which *Shiva* is able to do anything.
iii) Iccha (will) i.e. the will to do this or that, to create.
iv) Jnana (knowledge) i.e. the power of knowing.
v) Kriya (action) i.e. the power of assuming any and every form.

c) Five pure elements of manifestation *Shuddh Tattvas* are: (see Chapter 4).

i) *Shiva Tattva* (first reflection of *Vimarsha*).
ii) *Shakti Tattva* (*Vimarsha* associated with 'I' ness).
iii) *SadaShivaa Tattva* (first act of pulsation with *Aham* and *Idam*.
iv) *Ishvara Tattva* (*Idam* appears as a unit).
v) *Sadvidya Tattva* (*Aham* and *Idam* are in balance).

In the similar sense the five faces of *Shiva* represent five *tattvas* of sense experience (*Jnanendriyas*), five senses of action (*Karmemdryas*), five *tanmantras* and five *mahabhutas*.

B) *Bhairwas*

Bhairwa means the terrible one. In *Vedantic* tradition *Bhairwas* are part of the *Shivaaganas* (also called *Bhutaganas*), who are demigods or malignant spirits and who can create obstructions in sacrifice (*yagnya*) if they are not propitiated along with other gods. However, in *Shaivic* traditions *Bhairawas* have been elevated to the status of *Shiva* Himself, Who destroys the weaknesses of the lower self (*jiva*). Etymologically word *Bhairawa* represents combination of three aspects of Lord *Shiva*: *Bha* (from '*Bharena*') maintenance of the universe; *ra* (from *revana*) – i.e., withdrawal of universe and *va* (from *Vatmana*) ejecting or letting go of universe i.e., manifestation of universe. Thus, *Bhairawa* represents the three aspects of the *Shiva* : '*Srshti*' (manifestation) '*Stehti*' (maintenance) and '*Samhara*' (withdrawal). In iconography *Bhairwas* are represented by three heads and they are called '*Trishiromate*' (three headed), which is a symbolic representation of the three energy- '*Saktis*: '*Para*' '*Parapara*' and '*Apara*'. The *Para* is the supreme state in which there is no distinction or difference, whatever, between *Shiva* and *Shakti*; '*Parapara*' is that state of manifestation which is defined as identity-in-distinction i.e. there is difference within the body of *Shiva* but it has not reached the state of independent existence; '*Apara*' is that state in which there is complete difference. These three heads also indicate a symbolic representation of *Nara* (*Jiva*), *Shakti* and *Shiva*.

There are eight *Bhairawas* in Kashmir with temples dedicated to each of them, who had attained spiritual emancipation and had become *Shiva* like in character. They authored eight *Yamalas* (literary works). Each one of these *Bhairwas* are credited with creation of further seven *Bhairwas*, thus, making a total of 64 *Bhairwas*. All these 64 *Bhairwas* posses

Eight Bhairwas of Kashmir

The eight *Bhairwas* with their temples in Kashmir are:

1) *Anandeshwar* (temple in Maisuma, Srinagar).
2) *Mangaleshwar* (Banamohalla, Srinagar).
3) *Hatkesvara* (Mulkhah Rainaware, Srinagar).
4) *Purnaraja* (Sathu, Barbar Shah Srinagar).
5) *Turskaraja Bhairva* (Narsinghgarh, Srinagar).
6) *Vishvaksin* (Namchabal, Srinagar).
7) *Jayakasine* (Chattabal, Srinagar).
8) *Mahakala* (Sopore).

The corresponding *Bhairwas* of *Kuldevis* (*Isht Devis*) of *Kashmiri Pandits* are as follows:

	Kuldevi	Bhairawa
1)	*Ragnya*	*Bhuteshvr*
2)	*Sharika*	*Vamdeva*
3)	*Jwala*	*Mahadeva*
4)	*Bala-Tripursundri*	*Karneshvr*

energies which are specific to that *Bhairwa* only. They receive worship collectively as well as individuals for achieving desired results.

C) *Durga*

Durga represents *Shakti* in *Shaivism* as well as in *Vaishnavism*.

Literally '*Durga*' means one who is difficult to know. She is personification of all the powers of Trinity of Gods *Brahma-Vishnu* and *Shiva*.

Durga Saptashati which forms a part of *Markendeya Purana* describes in detail the various aspects of Her personality. She is a force behind every activity that goes on in the universe. She is a personification of Her *Shakti* (energy) aspect, *Maya* (illusion) aspect and *Prakrti* (physical) aspect. *Shakti* is understood as divine power that permits and provokes activity. While *Shiva* represents energy in static form, *Durga* represent energy (*Shakti*) in dynamic form. The various aspects of Her *Shakti* are best portrayed through various *Puranic* allegories describing Her as *Mahishasurmardini* and *Kaushiki Durga* (see Boxes).

Durga as a personification of *Prakriti* is depicted by Her association with physical world. She supports, protects and mother's all beings of the earth. She provides food to all beings from

Her own body and is thus known by the epithets *Shakanbhari*.

In Her immanent aspect She is equated with earth and in Her transcendental aspect She lives in heaven but visits earth from time to time to rid her of the demons who threaten *devas* and thus try to cause imbalances in the cosmic order. In this way She looks as if She is the female aspect of Lord *Vishnu*, who is also engaged in maintaining cosmic order in balance.

Through Her manifestation as *Mahakali*, *Mahalakshmi* and *Mahasaraswati*, She personifies three aspects of *gunas* (*Tamas, Rajas* and *Satva*).

As *Mahakali* She has ten faces and ten feet and ten hands in which She wields ten weapons: sword, discus, mace, arrow, bow, iron club, lance, sling, human head and conch which represent Her *Tamas* aspect.

As *Mahalakshmi*, she is depicted in red colour like coral. She has 18 hands in which she holds rosary, pot, cudgel (a short heavy club) lance, sword, shield, conch bell, wine cup, trident, noose and discuss (*Sudarshan Chakra*). This aspect represents *Rajas* nature. She is not

Mahishasurmardini

Slayer of *Mahishaasur* (a devil named *Mahesh*).

Shakti aspect of *Durga* is best depicted in the *Durga Saptshudi*(Markanda Purana) through a mythological story. *Mahisha* (*Mahishasur*), a he buffalo, who after performing heroic austerities had earned the boon from gods that he would be invincible to all opponents except a woman. He defeated all gods in battles and usurped their positions. The gods then pooled their resources and emitted their fiery energies which congealed into the body of beautiful women, whose splendour spread through the universe. Parts of Her body were formed from the male gods. Her head was formed from the body of *Shiv* and arms from *Vishnu*. All other male deities gave Her their weapons to fight. She had a loin as Her mount. She invited *Maheshasur* for fight and defeated him. Thus, status of gods was restored and their cosmic activity went on. She then came to be known by the Epithet '*Mahishasur-Mardini*' the slayer of *Maheshasur* . A popular iconographic representation of Her, shows Her killing *Mahishasur*. It is in this aspect that *Durga* epitomizes power, action and strength.

G.M. College of Education
Raipur, Bantalab
Jammu.
Acc. No....8504
Dated....29. 4. 09

Kausiki Durga as Kali

In another episode of Her *Shakti, Durga* manifests Herself as *Kaushiki Durga,* emanating from the body of *Parvati*. She became *Kali,* the dark one, after this manifestation. The story describes *Durga* as the most beautiful women who became point of attraction of *Shumba* an *asur* (demon) who sends Her proposal for marriage through a serf. To get better of him and get him involved in a fight with Her, She pretends that She had vowed to marry a person who could vanquish Her in a battle. This challenge was accepted by the demon. In the ensuing battle *Shumba* and his brother *Nishumba,* who comes to his rescue, find it hard to vanquish Her. So they call for support from other assistants such as *Dhumralocana, Chanda, Munda* and *Raktabija*. She was successful in killing *Chanda* and *Munda* by beheading them and earned the epithet *Chamunda*.

Battle with *Raktabija* was a long drawn as he had the mysterious power to multiply himself through the drops of blood spilled in the battle. *Durga* created seven female deities out of Her body (known as *Saptamatikas*) for help but even then, the battle was nowhere near any end. At last *Kali* hit upon an idea, She extended her tongue long enough to drink every drop of blood from *Raktabija* before it fell on the ground and thus came the end of all the demons.

only the power but also the will to fight the evil forces. The episode of *Mahishasura* the - he buffalo represents ego, which is *Rajas guna*, and She can control it.

Mahasaraswati represents *Sattvic* aspect. She is bright like the autumn Moon and has eight hands in which She holds the bell, trident, ploughshare, conch, pestle, discuss, bow and arrow. It is She, Who manifests out of the physical sheath of *Parvati* and is hence known as *Kaushiki Durga*. She represents organized cosmic order.

In may be stated here that these three aspects of *Durga*'s personification are not to be confused with the *Vedic* female deities of *Parvati*, *Laxmi* and *Saraswati*.

Iconography

Images of *Durga* can have 4, 8, 10 or 18 or even 20 hands. The eyes are usually three. The hair is dressed up as crown. She is gorgeously dressed with red cloth and several ornaments. The more common objects in Her hands are conch, discuss, trident, bow, arrow, sword, dagger, shield, rosary, wine cup and bell. She may be shown as standing on a lotus or a buffalo head or as riding a lion.

Symbolism

1) Riding a Lion or Tiger – She is all-powerful and hence capable of protecting Her devotes.
2) Number of Arms – see Chapter 3.

3) Red Coloured Garments – She is always ready to destroy evil forces.
4) Weapons in Hand – She possesses all power of destruction of wicked forces. It also symbolizes personal evils of individuals such as hatred, jealousy, ego, etc. which need different weapons to control or pacify.
5) Piercing Trident into a buffalo – Buffalo represents ignorance which mother removes with Her weapons.

Ten Forms of *Durga*

Ten forms of *Durga* as mentioned in *Markendeya Purana* in their chronological orders are as follows:

1) ***Durga*** – The Goddess who appeared as beautiful to entice demons.
2) ***Dashbuja*** (10 armed) – In this form She destroyed part of the army of demons.
3) ***Simha Vahinee*** (seated on Lion) – In this form She fought with demon *Rakta-beeja* and vanquished him.
4) ***Mahishasuramardini*** – (slayer of *Mahishasur* – he buffalo). In this form She slayer *Mahishasur* (demon in the form of the he-buffalo).
5) ***Jagat-Dhatree*** – in this form She over come the army of demons.
6) ***Kali*** – in this form She drunk off all the blood of *Rakta-beeja* as it was falling and thus causing his death.
7) ***Muktakeshe*** – (flowing hair) in this form She killed other army of demons.
8) ***Tara*** – In this form She killed *Shumbha.*
9) ***Chinnamatika*** – In this form She killed *Nishumbha.*
10) ***Jagadguru*** – In this form She was worshipped by all gods.

Befooling Asurs Madhu and Kaitabha

Durga is the personification of *Maya,* the mysterious power that deludes individuals into thinking themselves to be the center of worlds. It is the power, which prevents individuals from seeing things as they are. This aspect of Her personality is told in the episode in which the two demons (*asurs*) *Madhu* and *Kaitabha,* who are born from Lord *Vishnu's* ear wax, are deluded into believing that through the act of *Vishnu* slaying their bodies, they will get a boon later on.Thus both got annihilated.

a) *Kali*

This is the ferocious aspect of *Durga* perfectly personified. Her personification has already been described in Her role in the fight against demons *Shumbha* and *Nishumbha*. After Her victory against these demons She was over joyed and started dance of death and causing destruction even when all gods prayed Her to resume Her normal form as *Parvati*. At last *Shiva* threw Himself among the dead bodies and when She realized that it was on the body of Her husband that She was dancing She protruded Her tongue from Her mouth as an act of surprise and thus stopped Her dance of death.

The philosophical explanation behind *Kali*'s personification is that She represents *Kala* (time). She is power of time. Time is, as is known, all

devouring and all destroying. In *Bhagwad Gita* Lord *Krishna* associates Himself with *Kala* (11.32). She is consort of *Mahakala* the eternal time. She represents the *Shakti* the Primordial Energy, the cause of creation, preservation and destruction of all objects of universe, animate or inanimate.

In iconography she is shown with a background of cremation ground with dead bodies all around. She is standing, in a challenging posture, on a body presumed dead but which is actually *Shiva* Her husband. While *Shiva* is white, She 'Herself' is black with still darkness all around Her. She is completely naked, a pair of human hands act as Her apron to cover Her private parts. She is wearing a garland of fifty human skulls. Her hair is disheveled. She has three eyes and four hands. In Her upper hand She is holding a freshly severed and bleeding human head as also a chopper used in the carnage. The two lower hands are in the *abhay* and *varada mudras*. Her face is red and tongue protruding from mouth.

Symbolism

In *Taittriyopanishad* (2.6) god is said to have created universe and then entered into it. There is no need for covering your body in unmanifest state, but when manifested the universe became a veil, a cloak for divinity. Thus, Her nakedness repressed Her state before manifestation and when manifest, She covers Her body with space and hence, She is called *Digambara* (clad in space).

She is an embodiment of *Tamas*, the aspect of energy responsible for dispersion, producing a void where everything is black. Thus She represents a state where time, space and causation do not exist, as all colours disappear in darkness.

She also represents unlimited freedom that is why She keeps Her hair disheveled. Wearing fifty human skulls as Her garland represents fifty alphabets used in writing Sanskrit and manifest state of sound (*Shabda*) from which entire creation has proceeded. Wearing the skulls as a garland indicates state of destruction and withdrawal of creation also.

Kali does not represent destructive aspect only. She is Mother also and protects Her devotes. The *abhaya mudra* indicates this aspect.

Worship

Her worship is characterised by fervent self surrender to the Mother in all respect, through mind, body and intellect. She is worshipped as *Dakshinakali* (south facing black *Kali*). She is extensively worshipped in Bengal and by *Tantrics*.

Temples

There is one place dedicated to Her worship or the right bank of river Jehlum in Srinagar where there stands a mosque of *Shahi Humdan* now. People observe Her birthday on *Posh Krishna Paksha Ashtami* in Kashmir.

b) *Lalita-Tripursundri*

(Or *Bala Tripursundri*) Lalita represents a benign aspect *Durga* The name of *Tripura* refers to the Primal Energy (*Parâshakti*) transcending the three divine deities- *Parvati, Lakshmi* and *Saraswati,* Who represent the three *gunas* and the three fold manifestation. "*Parashakti-Tripura* is the Supreme Consciousness that illumines the three states of waking (*Jagran*), dreaming (*Sapan*) and deep-sleep (*Sushupti*) in the microcosm and *Bhuh, Bhuvah, Svah* (or *Parâ*, *Paraparâ* and *Aparâ*) in the macrocosm, correlated to the seed-letter formulae *Aum, Klîm* and *Sauh*."(see Chapter 6 for seed letter *mantras*).

It is the power (*Shakti*) of *Durga* called *Kundalini Shakti* represented by three and a half coils, each one standing for a different kind of *Shakti*. Thus, *Jyestha Shakti* (*Anuthara*) represents Supreme Awareness; *Randri-Shakti* represents Supreme Power and *Ambika Shakti* represent Supreme knowledge. These *Shakties* (powers) are further represented by the letter a (अ) for *Jyestha Shakti*; letter I (इ) for *Raudri Shakti* and letter u (ओ) for *Ambika Shakti*. From the sounds of these three letters a, i, u arise eight types of sounds (some say nine) of speech alphabets which number fifty. (see Box *Para Shaktias* as *Vak Shakti*).

She is depicted as beautiful lady. According to *Brahmanda Purana* She manifested Herself in the midst of disk of extreme brilliance from the sacrificial pit when Indra was performing sacrifice (*Yagna*) in Her honour. She chose to marry *Kameshvara* (Lord *Shiva*). She destroyed demon *Bhamdasure* and destroyed his city *Shonitapura*. She lives eternally at *Sripura* on Mount Meru with Her husband *Shiva Kameshvara*.

Iconography and Symbolism

In Iconography She is depicted in light red colour with beautiful face. In Her four hands She holds a bow of sugarcane arrow, the goad (*ankusha*) and the noose (*pasha*). Her left foot is resting on diamond pedestal. Symbolically the sugarcane bow represents mind as all joys/sorrows come through mind. The bow is the instrument for discharging arrows. Hence mind is the instrument by which sense organs are 'shot' towards sense objects. Five arrows represent five senses. Thus, She represents the power that energises and controls the mind and sense objects. The *pasha* is symbol of attachment (*raga*) which binds and goad (*ankush*) represents anger which hurts. Her foot on diamond indicates Her indifference to material possessions. By taking refuge under Her, one gets rid of attachments and anger and thereby can free himself from the bondage of *samsara*.

Worship

Lalita is worshipped in South India in the same tradition as *Durga* or Her various forms are worshipped in North. Recitation of Her 1000 names and forms as given in the *Lalitasahasnâma* and three hundred names given in *Trishati* constitute Her main worship.

She is also worshiped in *Tantra* tradition in the form of *Srichakra-Yantra* (see Chapter 6).

Para Shakti as Vak Shakti

1) *Ama varga* - All vowels (a) to (h) i.e अ - अः (:)
   a (अ), ā (आ), i (इ) ī (ई), u (उ),
   ū (ऊ), e (ए), ai (ऐ), o (ओ)
   au (औ), am (अं), ah (अः) (12)
   R (ऋ), Ri (ॠ) Lr (ऌ), Lri (ॡ) (12+4) = 16
2) *Ka-Varga* - (K (क) - N (ङ) - 5
3) *Cha-Varga* (Ch (च) – N (ञ) – 5
4) *Ta-Varga* (T (ट) – N (ण) – 5
5) *Ta-Varga* (T (त) – N (न) – 5
6) *Pa-Varga* (P (प) – M (म) – 5
7) *Ya-Varga* (Y (य), R (र), L (ल), V (व) – 4
8) *Sha-Varga* (Sh (श), Shh (ष), Sa (स), H (ह), Ksh (क्ष)– 5 = 52

Sometimes letter *Ksh* (क्ष) is counted as separate *Varga* called *Ksha* (क्ष) *Varga*, which makes total *varges* as 9. The seventh group *Ya-Varga* is also known as *Antrsth* (अन्तस्थ) as these letters sound like vowels, hence classified as semivowels.

Similarly, Eighth group letter *Sha-Varge*, are called *Ūshma* (ऊ षम), which means "heat" as they produce greater force of sound. These eight-groups (*Vargas*) of letters represent *Para-Shakti* as *Vāk Shakti*

Amā Chaiv Tu Kamā Ch Charvngī Tnkdharīnī Tārā Ch Parvtī Chaiv Ykshnī Sharikashtmī

अमा चैव तु कामा च चार्वंगी टङ्कधारिणी । तारा च पार्वती चैव यक्षणी शारिकाष्टमी ।।

1) *Ama* (अमा) from *Ama Vrga* (अमावर्ग)
2) *Kama* (कामा) from K-*Vrga* (कवर्ग)
3) *Charvngi* (चार्वंगी) from Ch-*Vrga* (चवर्ग)
4) *Tnkdharini* (टङ्कधारिणी) from T-*Vrga* (ट्वर्ग)
5) *Taraye* (ताराये) from T-*Vrga* (तवर्ग)
6) *Parvtiye* (पार्वतिये) from P-*Vrga* (प्वर्ग)
7) *Yakshiniye* (यक्षिणिये) from Ya-*Vrga* (य्वर्ग)
8) *Sharikaye* (शारिकाये) from Sha-*Vrga* (श्वर्ग)
9) *Kshmnkariye* (क्षमङ्कारिये) from Ksh-*Vrga* (क्षवर्ग)

Para Shakti receives worship through these eight *Vrgas* through the following hymns which is recited frequently by *Kashmiri Pandits*:

Amāye Kāmāye Charvngye, Tnkdhariye Tarāye, Parvtiye, Ykshineye Sharikaye

From Devidyanaratnam

आमायै कामाये चार्वन्गये टङ्कधारिणिये । ताराये पार्वतिये यक्षिणिये शारिकाये ।।

c) *Sapta-matrikas*

As stated earlier mother *Durga* in Her aspect as *Kaushila Durga*, created seven manifestations out of Her own body to help Her while She was engaged in battle with the demon *Raktabija*. These seven manifestations came to be known as 'seven little mother's (*Sapta-matrikas*).

These are: 1) *Brahmi* (or *Brahmâni*), 2) *Maheshvari*, 3) *Kaumari*, 4) *Vaishnavi*, 5) *Varahi*, 6) *Narasimhe*, 7) *Aindri* or (*Indrani*). These seven mothers represent the *shakties* of their corresponding spouses :-

1) *Brahmi* (*Brahmani*) – *Brahma*
2) *Maheshvari* – *Shiva* (*Ishvar*)
3) *Kaumari* – *Kumar* (also known as *Krittikaya/Skanda*)
4) *Vaishnavi* – *Vishnu*
5) *Varahi* – *Varaha* (2nd Incarnation of *Vishnu*)
6) *Narasimhi* – *Narasimha* (4th Incarnation of *Vishnu*)
7) *Indrani* (or *Aindri*) – *Indra* (*Vedic* God)

They have the same forms, weapons and vehicles as their Lords.

Sometimes *Narasimi* is replaced by *Chamunda* (or *Chamundi*). According to *Tantric* Tradition of *Tantrashastra* these sevens *matrikas* represents following *shakties*:

1) *Brahmi* – She represents primordial *Nada*, the energy in which even the first throb has not yet appeared. This is unmanifest sound 'AUM' is the origin of all creations.
2) *Vaishnavi* –She represents the power which gives shape to the created objects.
3) *Maheshvari* –She represents the power that gives individuality to the created beings in the form of their *antah-karnas*.
4) *Kaumari* – She represents the aspiration and intelligence of the being.
5) *Varahi* – She represents power of assimilation. The food that individual take is assimilated by Her power. She also represents the power of physical enjoyment.
6) *Indrani* – She represents the power that destroys all that opposes the cosmic law.
7) *Chamunda* – She represents the power of spiritual awakening in an individual which uplifts mind to the highest level.
   In its allegorical aspect *Raktabijasura* represents the turbulent mind of an individual and *Chamunda* represents awakening of spiritual consciousness which leads to control of mind.

Sometimes these mothers (*Devees*) are associated with trees e.g.

1. *Kaumari* with *Udumbara* tree.
2. *Vashnavi* with *Ashvattha* (*peepal* tree).
3. *Varahi* with *Karanja* (Indian birch).

Worship

They are worshipped collectively along with Lord *Ganesha* and *Virabhdra* flanking on either side. The order of seating varies according to the effect desired by the worshipper. If it is safety that is desired, *Brahmani* is placed in the middle. For the welfare of children *Chamunda* occupies central place. *Sapta matrikas* are invoked in the worship on all important occasions.

d) *Durga* as *Kuldevi*
(see Chapter 13 for more details). *Kashmiri Pandits* worship *Shakti* in Her various forms which are worshipped as *Kuldevies*. For Hindus it is a tradition to worship their *Kuldevta* (family deity) in all prayers. *Kashmiri Pandits* have *Kuldevies* instead of *Kuldevtas*.

Four main *Kuldevies* are :

1. *Ragnya*
2. *Sharike*
3. *Jwala*
4. *Maha Tripurasundari*

1) *Ragnya*
Ragnya is described as fair complexioned seated on a throne and wrapped by serpents. A black stone statue with an accompanying *linga* (*Bhuteshwar Bhairwa*) seated in a marble temple located in a fresh water spring at Tullamulla is Her abode.It is also known as *Khir Bhawani Sthapan* (for more details see Chapter 13).

2) *Sharika*

Prdyumnshishvrasînam Mâtr Ch Krop Shobitam
Podhshvrî Shilarupam Sharikam Prumabhyh

प्रद्युम्नशिफ्वरासीनां मातृच क्रोपशोभितामः ।
पोढफ्वरी शिलारूपां शारिकां प्रणमाम्यह ।।

(May *Bhagwati Shri Sharika* who is all effulgence by seven *Bijakshras*, who is having brilliance of the Sun, whose pair of lotus feet are the objects of obeisance of seven sages; who is remover of all ills of seven *lokas* and whose dwelling is *Pradyum Preetha* (*Hari Parbhat*) in the middle of Srinagar city Kashmir founded by King *Pravesh*, protect us).

Sharika is represented by a stone about 15 feet by 10 feet which is always smeared with red oxide (*sindur*).

Sharika in meditation (*dyana*) is shown as having 18 arms which symbolize 10 arms of *Kali*, 4 arms of *Laxmi* and 4 arms of *Saraswati* seated on a lion in blood red garments with Her *Bhairawa, Vamdava* by Her side (for details see Chapter 15).

3) *Jwala Ji*
Jwala Ji is worshiped in the form of *Durga* with eight arms. She is located at Khrew-15 miles East of Srinagar in a temple on top of a hill. She is represented by a '*Shila*' smeared with *sindur* which is supposed to have markings of *Sri Chakra*.

She is worshiped along with *Mahadeva Bhairwa*. Uncooked lungs and heart of lamb are offered to vultures after performing certain rituals in the temple (see also Chapter 15).

Khirbawani idol is Kali?

In an article written by Justice *Katju* (visit site www.koa.com) states that the black idol of *Ragnya Bhagwati* is a representation of *Kali* with *Bhuteshwara Bhairava* on Her side which has been confirmed by *Swami Lakshman Joo* to him in a personal conversation.

4) *Maha Tripurasundari*
Maha Tripurasundari is worshiped in the form of *Durga* at a place known as *Balahoma*, about 12 miles east of Srinagar (near Wuyan) and at Vacchi in Ananatnag District).

Durga is Worshiped as Tripurasundari

Durga as mother represents the female concepts of all the powers of Trinity of Gods. She is a capsule of power (*Shakti*) and hence, Her worship encompasses the worship of all deities. In Kashmir She is worshipped as *Kuldevi* in Her many forms as stated above .

Durga receives extensive worship of nine days at a time during *Navratras* in Her different aspects twice in a year:

1) During the lunar month of *Chaitra* (March-April) 1st to 9th of bright fort night. (*Shukla Paksh*).
2) During the lunar month of *Ashwin* (Sept - Oct.) from 1st to 9th of bright fortnight (*Shukla Paksha*).

The importance attached to Her worship in Kashmir can be gauged from the fact that She is not only *Isht Devi*, but 1st day of Her worship in *Chaitra* is celebrated as *Navreh* (New Year day) by *Kashmiri Pandits*.

In Kashmiri Tradition the focus of worship is three fold:

1) *Shakambari* - She is worshipped as the goddess of food and vegetables. Barley grains are sown in a pot on 1st day of *Navratra* after invocation to *Genesh*. Prayers are conducted on all the 9 days and progress of growth of barley plants is watched. Good growth of plants is an omen of prosperity.
2) *Kumari* - In this tradition She is worshiped as a virgin. Nine young girls below the age of 10 are worshipped, symbolysing Her nine forms.
3) *Ygnya* - In this tradition *ygnyas* (*havan*) are performed where *ahuties* (oblation) are offered with the recitation of Her 1000 names (as given in *Bhavani-saheshranamavali*). Towards the end prayers from *Durga Septishude* are recited. *Durga* worship during *Ashwin* (Sep-Oct) is a major event.

At Balhoma a group of images carved on stones kept under a large pine tree are worshiped as *Tripurasundari*. At *Vacchi* a carving of images on a stone slab lying at the end of an underground tunnel is worshiped.

Book Consulted

1) Books mentioned in Chapter 6.
2) Swami Harshananda - **"Hindu Gods and Goddesses"**, published by Ramakrishna Math, Madras.
3) Kinsley David - **"Hindu Goddesses"**, published by Motilal Banarasidass, Delhi 1987.

CHAPTER SIX

YOGIC SADDHNA IN SHAIVISM

Saddhna at a Glance

Saddhna means practice or an effort to become complete. As per *Shaivism,* the journey of humans soul is a descent or a fall from the heavenly source *Parmshiv* to the level of individual I consciousness, where it gets identified with its physical and psychic coverings (called *Jiva)* and views world as something different than what it is .The goal of *jiva* is to reach back to the Pure I Consciousness of *Parmshiv* (called Assent). The yogic methodology recommended is of two types :

1) Fixation of mind on a particular spot *(Pran Shakti*)
2) Communion with divine through various esoteric yogic practices such as *Mantra Japa* (Repeated recitation of *mantra*), *Yantra* worship (worship of mystic diagrams).

Awakening of *Kundalini Shakti (*dormant energy in human body) is one of the highest methods for gaining entry into the gateway of divine knowledge. The guidance of teacher (*Guru*) in *Saddhna* is highly recommended.

Four *Uppayas*

There are 4 ways (*uppayas*) to get rid of ignorance (*malas*), so that one may become fit to receive divine grace (*anugraha/shakti pata*). Any one of these can liberate *jiva*. As against the *Vedic* practice, where one has to start from the bottom of ladder to reach top, in *Shaivic* (also called *Tantric*) tradition, one has to start from the top of ladder and go down to next *upaya* only if he is not comfortable there. One's own state of mind is the guiding principle for this. A brief description of these *upayas* follows:-

1) *Anupaya*: This depends entirely on *anugrah* or divine grace, which may come through the word of *'guru'* or through spiritual light (e.g. *Swami Vivekananda*, when touched by his master *Ramkrishna*). Sometimes one receives *anugraha* by the sight of a person ,who

has acquired self realization. It is, therefore, known as *Anandopaya* (effortless effort and method- less method). This *upaya* is not for ordinary *jivas* and hence is not classified as a true *upaya,* which involves effort on the part of a *Saddhak.*

2) *Shambhavopâya* (also known as *Divya-bhava*): In this method of *saddhna,* the knowledge of Ultimate Reality (*ParmaShiva*) comes by "emptying one's mind" of all thoughts, which requires a strong will . Only those who are gifted with this type of will (e.g. Ghandhi) should practice it. It is also called *Icchopaya* or *Iccha* yoga hence, it is also for advanced aspirants, who by meditating on *Shivatattva* attain His consciousness. This is a path of constant awareness of *Pancha-kriya,* five acts brought about by *Shiva* (see Chapter 5). It also involves an esoteric *saddhna* (called *Vikalpa-ksaya*), in which one has to think that universe is only a reflection of *chit,* which leads one to pure I Consciousness of *Shiva*.

3) *Shaktopaya* (also called *Vira-bhava*): It is next lower stage. If *sadhak* is not comfortable in above *uppaya*, then he can practice this *uppaya*. The *sadhak*, has to gain knowledge of the Self through the 'meditation and contemplation of idea, which transform the inner forces and bring about *'samvesha'* or immersion of the individual consciousness into the divine. Through mantra *japa* one raises his individual consciousness till all duality of 'This' and 'That' is resolved. In this meditation one has to meditate on something like *'Shivaoham'* (I am *Shiva*). "The whole universe is only an expansion of my true Self."

4) *Anavopaya* (also called *Pashu-bhava*): *'Anu'* means limited and hence, this is the *upaya* for beings, who do not manage their position through above *upayas*. It is practice, which is for lower beings, where the use of senses *'prana'* and mind *'manas'* is made. In *Saktopaya* it is the *'manas'* (mind) only that functions actively. In this *saddhna* the focus is on particular objects, other than the Self. Self is to be experienced indirectly with the help of those particular objective entities. *Mantra Jap* and *Pranayama* form an important part of this *upaya*. It is also called *Kriya yoga*, *Jnanopaya,* because mental activity along with meditation dominates here, which brings about Self realisation.

Saddhna Practices

I) ***Pranayama*** (*Prana-Shakti*)

'*Prana*' or vital force, the biological energy is the link between body and mind. It is not to be confused with mind (*manas*) or breath. It has been described as subtle biological energy which catches the vibrations of mind and transmits them to the nerves and plexuses and also physical vibration to the mind. It is insentient, but it is not like gross physical energy.[1] By controlling the mind one can control the *'prana'* and by controlling the *'prana'* one can control the mind.

In the biological processes, breath (*prana*) is associated with inhalation and exhalation. In the exhalation process breath is called *'prana'*, while in inhalation process it is known as *'apana'*.

The natural characteristic (*uccâra*) of *prana* is a subtle, inarticulate sound (*nada*). The sound associated with exhaling of breath (*prana*) is *'sa'* and with inhaling (*apana*) is *'ha'* Thus an individual always keeps on reciting *'hamsa'* (It is believed an individual recites this *'hamsa'* - mantra 21,600 times a day). It is also called *Adi-prana* i.e. initial *prana* or *pran mantra* which is described as the first evolutes or transformation of consciousness. Various *yogic* practices involving *prana* known as *pranayam,* have been

prescribed. *Patanjali* in his book *Yog Sutra* describes *pranayam* as:

Brâhyabyntrstmburtih Deshkalsmkhyâbih
Paridrshhto Dîrgh Sûkshmh.

50 *Patanjali-Yogsutra*

बृह्यभ्यन्तरस्तम्भवृत्तिः देशकालसंख्याभिः।
परिदृष्टो दीर्घ सुक्ष्मः ।।

(The breath may be stopped externally or internally, or checked in mid-motion, and regulated accordingly to place, time and a fixed number of movements so that stoppage is either protracted or brief.)

The *pranayama* becomes more efficacious if one focus his/her mind on the *Isht Devta* or *Isht Devi* or any other chosen deity or just on any flower say lotus seated in the navel part of body. *Pranayam* is performed by sitting on floor or any flat surface covered with clean cloth ,cross legged in *Kamal Aasan* pose (see under *Aasan* later on in this Chapter).

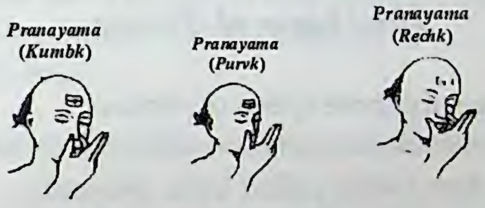
It may be stated here that *pranayam* is not merely a process of breathing; it is actually a process of controlling the wave thoughts of mind, through regulation of *prana*. Breath is the carrier of *prana* (life force) and hence its association with breathing process.

Pranayama, carried out as a breathing exercise for good health is known as *yogic pranayana*, in which there is no involvement of mind.

Methodology for Pranayama

Different methods have been prescribed for various types of *pranayamas* depending upon the process of inhibiting, retention and exhaling of breath. The simplest and basic *pranayam* has three steps as follows:

1st Step called *Purvk*
Close right nostril with right hand thumb and inhale through left nostril, calmly and slowly, preferably along with mental recitation of some *mantra* given by *guru* or any other *mantra* say *Gayatri mantra* or *Om, Om* etc. certain number of times.



2nd Step called *Kumbk*
Close both the nostrils, using thumb and little-*anamika* finger together, and hold breath along with mental recitation of the same *mantra* for the same duration as in the 1st step.

3rd Step called *Rechk*
Close left nostril only with little-*anamika* finger and exhale though right nostril, while mentally reciting the same *mantra* for the same period as in 1st step.

II) *Mantra Jâp*

a) ***Mantra***: A *mantra* is a divine name, sacred, syllable, word or verse used for worship and prayer. *Tantric mantras* differ from *Vedic mantras* in that they are usually brief as against *Vedic mantras,* which are long. *Tantric mantras* are sometimes in such forms that they do not carry any meaning as per our understanding of language, but they represent the core (*bija*) of the object of worship and are called *bijamantras* ,which act as power houses of *Shakti* (energy). Every object, deity or element has its *bijamantra,* which acts as a key to open the door of that object. A few *bija mantras* are

as follows:

1) <u>*Aum*</u> (ओं/ॐ) – This is the most important *mantra*. All *tantric mantras* start with the word. The word *Aum* is called cosmic sound (*parashabda*). It is also called *Vedic bījmantra*.
2) <u>*Aim*</u> (ऐं) – It is the *Sarasvata bījamantra* and its presiding deity is *Sarasvati*, the Goddess of learning or speech (*Vak*). It represents three *Vedas*.
3) <u>*Klīm*</u> (क्लीं) (Pronounced as *Kaleeng*).

Three types of Pranva

There are three types of *pranva:*

a) *Aum* (ॐ) is called *Vedic pranava*.
b) '*Aham* (अंह) is called *tantric pranava* (according to *Shiv* school).
c) *Hrim* (ह्रीं) is called *Shakti pranva* (according to *Shakta* School).

Klim (क्लीं) represents a mantra which stands for fulfillment of all desires. It is called *Kamrāja mantra*, which fulfills one's desires.

4) <u>*Hareem*</u> (ह्रीं) (Pronounced as *Hareeng*). This is called *Bhuvneshvri mantra* or *Maya bījamantra*. One becomes a leader of men and gets all needs fulfilled with its recitation.
5) <u>*Kreem*</u> (क्रीं) (Pronounced as *Kreeng*). This is a *bījamantra* of *Kali*, who destroys enemies and gives happiness.
6) <u>*Shreem*</u> (श्रीं) (Pronounced as *Shareeng*). This is *Lakshimi mantra*, which is efficacious for prosperity and contentment.

Aim (ऐं) *Represents three Vedas*

a (अ) – The first *mantra* of *Rig Veda* starts with a (अ).

ī (ई) – The first *mantra* of *Yajur Veda* starts with ī (ई). a (अ) – The first word of *Sama Veda* also starts with a (अ). Thus :-

(!) (अ) (a) + (ई) (ī) = (ए) ;
(!!) (ए) (e) + (अ) (a) = (ऐ)

The syllable (ऐ) therefore represents 3 *Vedas* which connotes existence-knowledge – bliss aspect of *Brahman*. A *bindu* (.) added to letter ऐ (ai) makes it ऐं (aim) which is the combination of vowels from a to am (अ-अं) which governs all the multifarious sounds. Therefore, the non-dual *Shakti* of *Shiv* in Her knowledge aspect is represented by *Aim* ऐं *Mantra*.

7) <u>*Kshasraum*</u> (क्ष्रौं) (Pronounced as *Kshasraung*). This is called *Narasimha bīja mantra*, which removes fear and sorrow.
8) <u>*Dum*</u> (दुं) This is *Durga bīja mantra*, who is the highest deity and as such can give whatever one wants.
9) <u>*Gam* or *Glaum*</u> (गं / ग्लौं) This is *bījas mantra* of Lord *Ganesh*, who

Klim (क्लीं) *represents manifestation*

The vowel अ (a)to अं (am) denote inarticulate sound, which is indistinct called *Anāhata.* When consonants Ka (क) to La (ल) contrive with these vowels, distinct and articulate sound is produced. Thus, *kla* (कला) stands for creation. ई stands for clear conception (or power of perception). *Bindu* (.) indicates non-dual *Para-Shakti* is the Universal manifestation.

removes all obstacles and promoters success.

10) Lam (लं) It is called *Prithvi bîjamantra,* which helps in procuring good crops.
11) Yam (यं) This is *Vayu bîjamantra* which helps to secure rains.
12) Aam (आं) This is *bîjamantra* of *Brahma.*
13) Um (उं) This is *bîjamantra* of *Vishnu.*
14) Ram (राम) This is *bîjamantra* of *Rudra.*

b) *Jaap*: *Japa* in *Agni Puran* is described as combination of two syllables *'ja'* and *'pa'*. *'Ja'* stands for destruction of cycles of life and death and *'pa'* for destruction of all sins. Thus, all that which destroys all sins and liberates souls from bondage, is *Japa. Mantra* as stated above is a sacred verbal formulation. Repetition of *mantra* is called *Japa.*

Through constant repetition of *mantra* one becomes like a magnet attracting the spiritual power of the *mantra* to oneself and becoming aware of the Self. This repetition gradually awakens the higher faculties in a person and raises the consciousness. It has the power of uniting *'jiva'* with *Shiva.*

Efficacy of Jaap

For the beginners oral *japa* is advised as mental *japa* is difficult but more effective. *Japa* done in front of a deity (*Isht-dev*) or Sun or a flame or *guru* is highly rewarding. *Japa* can be done on the fingers of hands (see Figure) or by using a rosary *(mala)* of 108 beads. Various types of rosaries are used for *Japa* of different gods. Thus for *japa* of *Vishnu* a rosary of *tulsi* beads is effective and similarly for *japa* of *Ganesh* rosary *mala* of ivory is effective. For *japa* of *Shiv-Shakti* rosary of *Rudrakasha* or Sandalwood is effective.

Initiation into *mantra* through *'diksha'* by a teacher (*guru*) binds both through a spiritual link and raises the power of *mantra* manifold.

There are two forms of *Japa.*

1) *Vachika* (oral recitations of *mantra*)
2) *Mansika* (Mental recitation of *mantra*)

1) Vachika – has further two sub-division:

1.1) Where the *mantra* is repeated with the movement of lips, but without making any sound.
1.2) Where the movement of lips is accompanied with sound.

2) Mansika: It is a mental meditation on the spirit of the *mantra* and meaning of the sacred word, without movement of tongue or lips. This is considered highest type of *Jaap*. It has also two types:

2.1) Mental Repetition (Mental recitation).
2.2) *Ajapa Jap* – Meditation on breath. It is kind of *Japa* which comes automatically after long practice, spontaneously, with the exhaling and inhaling of breath.

Techniques for *Jaap*
There are two methods for performance of *Jaap:*

1) *Mala Jaap (Jaap* with a rosary)
2) *Jaap* on finger tips

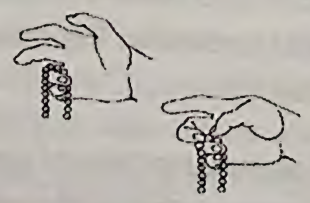
1) *Mala Jaap*
The number of beads in a rosary is generally 108 (excluding *Meru* -a larger bead) but rosaries with less number of beads e.g. 27 or 54 are also used, depending upon the purpose of *jaap*.

Before use, the rosary should be washed with water preferably collected from some sacred place such as *Gangs, Narmada, Vaishnav-devi* and prayed upon with incense, *dhoop, deep* (*jyoti*) and smeared with *tilak* on *Meru* and made powerful by the recitation of *bijmantra* before actual use. Rosary should be hidden from public view by keeping it inside a specially designed *jaap* bag, which has opening on one side for putting in right hand and opening on other side for keeping 1st finger (*tarjini*) outside so that it does not touch rosary, which removes suspended from 2nd and 3rd finger (*madhya* and *anamika* finger) while performing *jaap* (see Box). One should take care not to let rosary fall from finger while *jaap* is in progress, as it is considered in-auspicious. The rosary should be held at chest level or at navel while performing *jaap*. After *jaap* is over rosary should be placed on head and then kept at pre selected place for use next time.

2) *Jaap* on Finger Tips
There are situations when due to paucity of time or other reasons one cannot perform rosary *jaap*. In such situations one can perform *jaap* on finger tips.(see Box).

Technique for Rosary Jaap

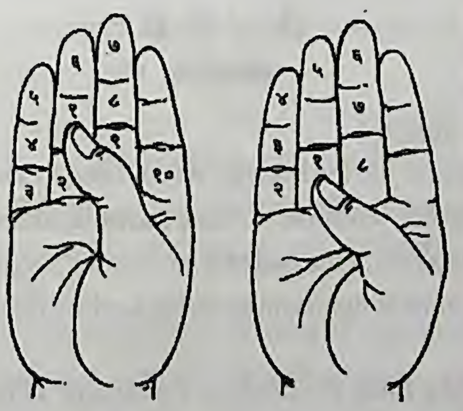
The technique for *jaap* on a rosary involves use of three fingers of right hand- thumb (*Angusht*), middle finger (*Mdhya*) and ring finger (*Anamika*). The rosary remains suspended from middle and ring finger and beads are pushed down by thumb one by one, till one reaches *Meru* (the big bead, which is distinct from other beads in rosary). (see Figure) This completes *jaap* of one *mala*. The next *mala jap* begins by reversing the *mala* over middle finger and continuing as above (as a rule *Meru* is not to be crossed over and hence, reversal of *mala*). Use of Index finger (*Tarjani*) is avoided in all worships as it represents individual ego as per *shastras*. The recitation of *mantra* and the movement of bead in *mala* should coincide.



Technique for Jaap on finger tips

This is done by touching thumb to various notches on the fingers in the sequence given below:

1) Starting with *Anamica* (first finger) middle notches (see Figure) one proceeds counting through various finger notches as follows:
2) Finger notch of *Anamika* touching palm.
3) Finger notch of *Kanishtha* finger (little finger) touching palm.
4) Finger notch of *Kanishtha* finger (middle notch).
5) Finger notch of *Kanishtha* finger (near tip).
6) Finger notch of *Anamika* finger (3rd finger) top notch).
7) Finger notch of *Madyma* finger (2nd finger) top notch.
8) Finger notch of *Madyma* finger (middle notch).
9) Finger notch of *Madyma* finger (both them).
10) Finger notch of *Tarjini* finger (1st finger) notch touching palm.



Combination *Mantras* for *Jaap*

There is a practice to recite a combination of several *bijamantras* in the *jaap*. Some of the *mantra* are:

a) <u>*Dev Mantras*</u>

1) *Gayatri Mantra* :-

Om Bhur Buvah-Sva, Tat Savitur Vareniyam,
Bhrgo Devasy Dee Mahey,
Diyo Yo Na Prachodayat.

ॐ भुर्भवः स्वः तत्सवितुर्वरंणयं ।
भंगो देवस्य धीमही धियो
यो नः प्रचोदयात ।।

2) *Panch Akshri Shiva Mantra* :-

Om Namah Shivaaya

ॐ नमः शिवायः

3) *Ganpati Mantra* :-

Om Sharîm Hrîm Klim Glaum Gam
Ganapateya Namaha.

ॐ श्रीं ह्रीं कलीं गलां गं गणपतये नमः

Short Version:

Om Gam Ganpataye Nmh.

ॐ गं गणपतये नमः

4) *Maha Mrutyunjaya Mantra* :-

Om Trymbkm Yjamhe Sugndih Pusht Vrdhnm
Ur Varûkmev Bndhnaumrtyor Mukshîy Mâmrtat.

ॐ त्रयंबकम यजामहे सुगंधि पुष्ठ वर्धनाम
उर्वारुकमिव बधनान्मृत्योर्मक्षीय माःमृतातः

5) *Hanuman Mantra* :-

Om Hûm Hanumate Rûdratamakaya Hûm
Phut Svaha.

ॐ हुं हनुमते रुद्रात्मकाय हुं
फट स्वाहाः

6) *Asht Akshri* (*Narayan Mantra*) :-

Om Namaha Naraynay Nmaha

ॐ नमः नारायणायः नमः

b) <u>*Devi Mantra*'s</u>

1) *Sarasvati Mantra* (for learning):-

Om Aim Klîng Saum Saraswatiya Namaha.

ॐ ऐं कलीं सौं सरस्वत्यै नमः

2) *Kali Mantra* (for liberation) :-

Om Klîm Kalikayai Namaha.

ॐ कलीं कालिकायै नमः

3) *Durga Mantra* (for prosperity/*moksha*):-

Om Dum Durgaye Namaha.

ॐ दुंदुर्गायै नमः

4) *Lakshmi Mantra* (for wealth and happiness):-

Om Mahalakshmyai Namaha

ॐ महालक्ष्म्यै नमः

Om Kamal Vasniye Shriyai Svaha.

ॐ कमल वास्निये श्रीयायै स्वाहः

5) *Tripura Bala Mantra* (powerful *mantra*):-

Klîm Sauh

कलीं सौः

c) <u>*Nav Grah Mantra*'s</u>

1) Sun (सूर्य)

Om Hram Hrim Hraum Svaha Suryaye Namaha.

ॐ ह्रां ह्रीं ह्रौं स्वाहः सूर्याये नमः

2) Moon (चन्द्र):-

Om Srâm Srîm, Sraum Svaha
Chandrayae Namaha.

ॐ स्रां स्रीं स्रौं स्वाहः
चन्द्रायै नमः

3) Mars (भौं / मगंल):-

Om Krâm Krîm, Kraum Svaha
Mnglayae Namaha.

ॐ क्रां क्रीम क्रौं स्वाहः
मगंलायै नमः

4) Mercury (बुद्ध) :-

Om Bram Brim Braum Svaha
Buddhayae Namaha.

ॐ ब्रां ब्रीं ब्रौं स्वाहः
बुद्धायै नमः

5) Venus (शुक्र):-

Om Dram Drim Draum Svaha
Shukrayae Namaha

ॐ द्रां द्रीं द्रौं स्वाहः
शुक्रायै नमः

6) Saturn (शनि):-

Om Pram Prim Praum Svaha
Snshcharayae Namaha

ॐ प्रां प्रीं प्रौं स्वाहः
शनिष्चरायै नमः

7) Jupitor (ब्रहस्पति):-

Om Hram Hrim Hraum Svaha
Brhspatiya Namaha

ॐ ह्रां ह्रीं ह्रौं स्वाहः
ब्रहस्पतिये नमः

d) <u>*Samput*</u>

Samput are the specific words used in a *mantra* to enhance its efficacy. These can be used at the start, middle or at the end of a *mantra* e.g. in *gayatri mantra samput* can be made as shown below:-

Om Bhur Buvah-Sva, Tat Savitur Vareniyam,
Bhrgo Devasy Dee Mahey Diyo Yo Na Prachodayat

ॐ भुर्भवः स्वः तत्सवितुर्वरंण्यं ।
भर्गो देवस्य धीमही धियो यो नः प्रचोदयात ।।

After the words *Bhur Bhvh Svh* (भुर्भवः स्वः) following words *mantras* may be used as *samput* for the specific purpose as shown against each:-

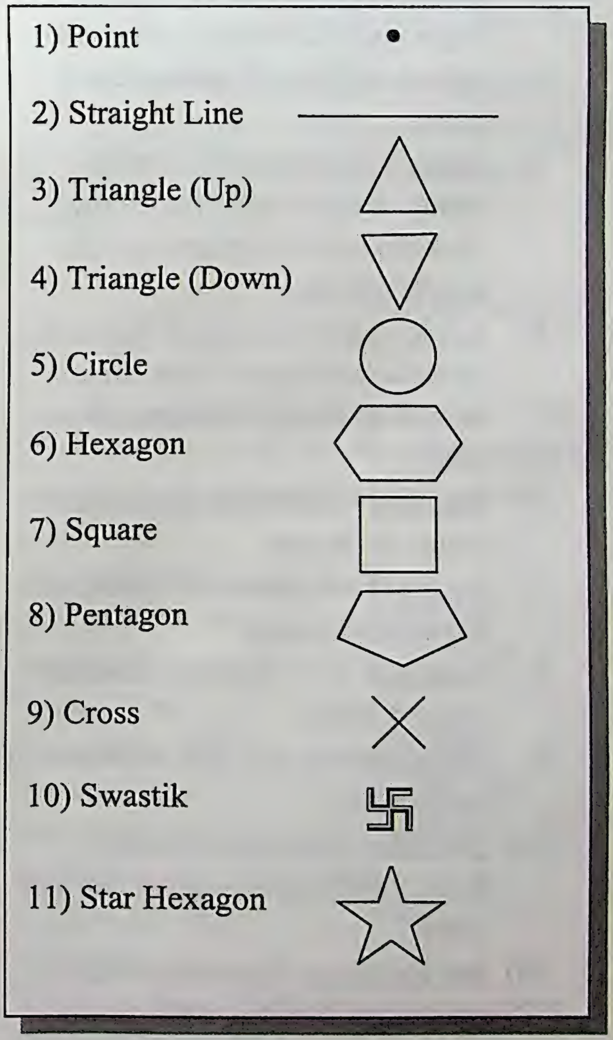
1) *Om Aim Klîm Sau* (ॐ ऐं क्लीं सौ) (Used for proficiency in words).
2) *Om Shrîm Hrîm Shrim* (ॐ श्रीं ह्रीं श्रीं) (Used for wealth and comfort).
3) *Om Aim Hrîm Klîm* (ॐ ऐं ह्रीं क्लीं) (Used for joy and happiness and getting free from troubles).
4) *Om Shrîm Hrîm Klîm* (ॐ श्रीं ह्रीं क्लीं) (Used for getting good progeny).
5) *Om Hrîm* (ॐ ह्रीं) (Used for recovering from diseases).
6) *Om Aam Hrîm Klîm* (ॐ आं ह्रीं क्लीं) (Used for protection and blessing of *Saddhika*).

Five steps of *Japa*

1) Vairkhari Japa (to memorise the *mantra*) – This involves uttering *mantra* loudly and clearly with the correct intonation, pronunciation and pauses.
2) Uamshu Japa – It involves recitation of *mantra* with low voice with movements of lips and tongue.One should pay attention to the meaning of *mantra*.
3) Madyama Japa – It involvs repeating *mantra* mentally. One should be absorbed in the central meaning (*Vedic*) of *mantra*. Try to hear *mantra* in heart.
4) Pashyanti Japa – One may get visions of mystical words, sounds or coloured blossomed petals of flowers though inner eye while carrying on *jaap*.
5) Para – Perfect silence is maintained while one dives deep in meditation of *mantra*.

III) *Yantra* (Magic diagrams)

A man can express his thoughts through signs, speech or writing. *Yantra* is an expression through signs and writings. *Mantras* and *tantras* are interlinked since they are expressed through



the medium of *yantra*. Different *yantras* are connected with different deities and are combined with different *mantras*.

Yantras are representation of *mantras* by various geometrical figures. Various types of *yantras* represent these thought forms of *mantras*. The geometrical figures that are used in these *yantras* and their indicated symbolism is as under: (see Box).

1) Point (*Bindu*) – It represents dimensionless character of manifestation.
2) Straight Line – Represents unlimited movement and the principle of growth.
3) Triangle (upward) (Fire element)– Represents *Parmshiva* (*nishkala*) without attributes in unmanifested state.
4) Triangle (downwards) (Water element) - Represents *Paramshiva* (*Sukula*) with *Shakti* (energy) in manifested state.
5) Circle – (Air- element). It indicates rhythms in energies. Inner circle represents energy leading to liberation.
6) Hexagon – It indicates inanimate nature of objects.
7) Square (Earth-element) – Indicates diamentionlessness.
8) Pentagon –Five Powers (*shakties*) of Lord *Shiva*.
9) Cross – It indicates sole existence of one power.
10) *Swastika* –Indicates Supreme Reality *Shiva* who is out of reach of *Jivas*.
10) Star Hexagon – Upward triangle represents *Purusha*, while downward triangle represents *Prakriti*.

Yantra is the medium though which *tantra* and *mantra* are used for different objectives. Almost all religions have developed their *yantras*. *Buddhist yantras* are also very common.

The objectivity at the root of *yantra* use, is that one can get desired results, which may vary from earthly desires, such as having success in business, good health, good children, removal of malefic effects of planets, to gaining ultimate objective of life to become a '*jivanmukta*' or obtaining '*moksha*-hood' after death.

There are different types of *yantra* for different purposes. Some are worn on the body of individual such as around neck (shaped as triangle or rectangle) or worn on the arm as an amulet. At some places these *yantras* are placed in the temples or shrines where they receive regular worship.

The materials used are derived from basic five elements of nature i.e. earth, water, fire, air and sky. *Yantras* may be drawn on metals, such as gold, silver, copper, brass etc. or on birch or plain paper etc. One of the most common materials used for writing is known as '*Asht Gandh*', which is a dried mixture of eight items such as *agar*, *tagar*, *goruchan*, *kesturi*, white *chandan*, *sandur*, *lal chandan* and *kesar* (these are all local names), which are mixed with holy water for writing. For writing jasmine or pomegranate wood is used or else a quill (a bird feather).

The timing for drawing lines of *yantras* are prescribed to be on auspicious days only early in the morning for auspicious *yantras* and even lines have to be drawn from east to west (for auspicious) or west to east (for *yantras* to cause harm to others).

All *yantras* have to be drawn by an expert *tantric* after purifying his body and carry out recitation of *mantras* before start. Some of the well known *yantras* are:

1) *Shri Yantra* (also known as *Shri Chakra in* South India)
2) *Kali Yantra*
3) *Saraswati Yantra*
4) *Mrit Sanjivani Yantra*
5) *Shri Bhairwi Yantra*
6) *Nav Graha Yantra*
7) *Ganesh Yantra*

1) <u>*Shri Yantra*</u>: *Shri Chakra* (King of *Chakras*) (see Figure). *Sri Chakra* is a symbol of universe (both microcosm and macrocosm) and its divine cause. There are in it two sets of triangles, one set of 4 triangles representing 4 male (*Shiva*) aspects and another set of 5 triangles representing five female (*Shakti*) aspects. In the center is a point (*bindu*) where *Shiva-Shakti* reside. Goddess *Sharada* who symbolises the highest 'knowledge of Self, is enthroned on this *Chakra* (*Yantra*) at all 4 *mutths* (monistic order *matths* established by *Shankerecharya* at :

Shree Yantra

1) *Jyoter Mutth* Almora (UP).
2) *Govardhan Mutth* at Puri (Orissa).
3) *Sharda Mutth* at Dwarka (Maharashtra) *Srichakra*, here is inscribed with the words *'Sarvedamtartha prakashini Brahmvidya-Sharada'* (*Sharda* the highest knowledge who illumines all *tirthas* (*mutths*).
4) *Shringeri Mutth* at Kanchi (TN).
5) *Kavela Mutth* at Kanch. This was established as Central *mutth* for coordinating adherents of other 4 *mutths*.

<u>Worship</u>

This *yantra* is considered most efficacious and hence, receives wide worship amongst all Hindus. It is engraved on gold, silver or copper. *Bijmantra* for recitation in *japa* is

"Om Shrîng, Hrîng, Kalîng, Hrîng, Shri Mahalakshmaiya Namaha".

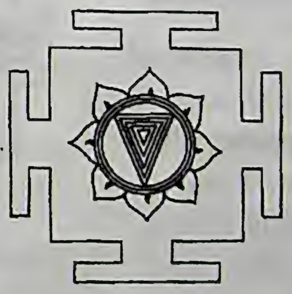
ॐ श्रीं ह्रीं कलीं ह्रीं श्रीं महा लक्ष्मैय नमः

(It is believed that this *chakra* (*yantra*) is inscribed on the rock at *Chakareshawar* temple in Srinagar, which is worshiped as Goddess *Sharika*.)

2) <u>*Kali Yantra*</u> (see Figure) (also known as *Dakhina Kalika Maha Yantra*).

This *yantra* is prescribed for those, who require to get rid of the malefic effects of Saturn, such as chronic diseases like blood pressure, paralysis and nervous disorders and also from evil forces such as *Bhuta*, *Preta*, *Pisacha* etc and also against all sorts of misfortunes such as accidents etc. It is written on bronze, embossed with gold silver or copper. The *bijamantra* for *jaap* is:

Kali Yantra



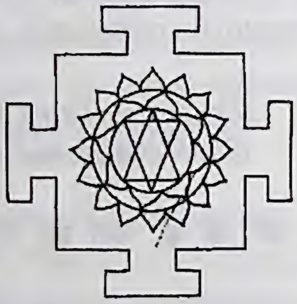
Om Karîng Kalikaya Nmaha,
Om Kapalinyae Namah.

ॐ क्रीं कालिकाये नमः ॐ कापालिन्यै नमः

3) <u>*Saraswati Yantra*</u> (see Figure) (also known as *Tara Yantra*).

The wearer or worshipper of this *yantra* is supposed to be bestowed with intellect and as such is popular among those who seek knowledge and success in studies: Virgin girls propitiate it for happy married life. The *bijamantra* for *jaap* is

Saraswati Yantra



Om Shri Vidya Dayeni Saraswatiya Namaha.

ॐ श्रीं विध्या ध्यानी सरस्वती नमः

4) <u>*Mrit Sanjivani Yantra*</u> (see Figure). This *yantra* offers protection from diseases and bestows its '*saddhka*' with wealth, good fortune, fame and happiness.

Sanjivini Yantra

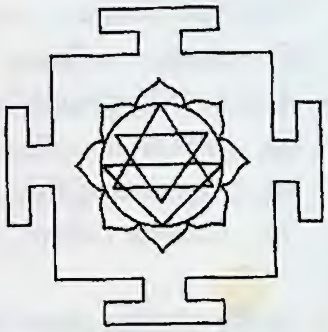
It is carved or embossed on copper or silver plate. It may also be written on *bhoj patra*. *Bijamantra* for *jap* is:

Om Joom Sah Ma Palay Palay

ॐ जूं सः मां पालय पालयः

5) <u>*Shri Bhairwi Yantra*</u> (see Figure). This is a powerful *yantra* for *Vashikaran* (i.e. gaining supremacy over opponents), for destroying a particular enemy, removal of poverty and for self protection. For worship of this *yantra* one has to observe certain rules such as *jaap* at night time and offerings of materials which vary every day. The *bijmantra* also depend on the purpose of worship.

Bhairvi Yantra



6) <u>*Navgraha Yantra*</u> (see Figure). This *yantra* is used to remove the ill effects of different planets as per horoscope. Nine types of *yantras* have been prescribed for nine planets which may be engraved in gold, silver copper or *asht-datu* (eight metal alloy) and

Navgreh Yantra

YANTRAS

6	7	2
1	5	9
8	3	4

SUN

7	8	3
2	6	10
9	4	5

MOON

8	9	4
3	7	11
10	5	6

MARS

9	10	5
4	8	12
11	6	10

MERCURY

10	11	6
5	9	13
12	7	9

JUPITER

11	12	7
6	10	14
13	8	9

VENUS

12	13	8
7	11	15
14	9	10

SATURN

13	14	9
8	12	16
15	10	11

RAHU

14	15	10
9	13	17
16	11	12

KETU

बु	शु	च
गु	र	के
मं	शं	सु

	Planet	Metal	*Bijmantras*
1)	Sun	Gold	*Oang Rang Raviaye Namaha*
2	Moon	Silver	*Oang Sone Sung Somaya Namaha*
3)	Mars	Gold/ Copper	*Oang Bhaimg Bhoumaya Namaha*
4)	Mercury	Brass	*Oang Hrang Hring Bung Budhaya Namaha*
5)	Jupiter	Gold	*Oang Gung Guruaye Namaha*
6)	Venus	Silver	*Oang Sung Shukraya Namaha*
7)	Saturn	Iron	*Oang Eang Harung Sring Shanicharaye Namaha*
8)	*Rahu*	Brass	*Oang Rang Rahuwaye Namaha*
9)	*Ketu*	Copper	*Oang Bhung Ketuaye*

worn. *Talisma* of this *yantra* may be worn around neck or tied on arm-with an appropriate metal for each planet and *jaap* carried with *bijmantra* as shown below (see Table).

Ganesh Yantra

6) Shri Ganesh Yantra (see Figure). For success in any new venture, this *yantra* is considered very efficacious. The *yantra* can be drawn on birch (*bhoj patra*) or engraved on gold, silver or copper. *Bijmantra* for *jaap* is

ॐ गं गणपतयेनमः

Om Gang Ganpataya Namaha.

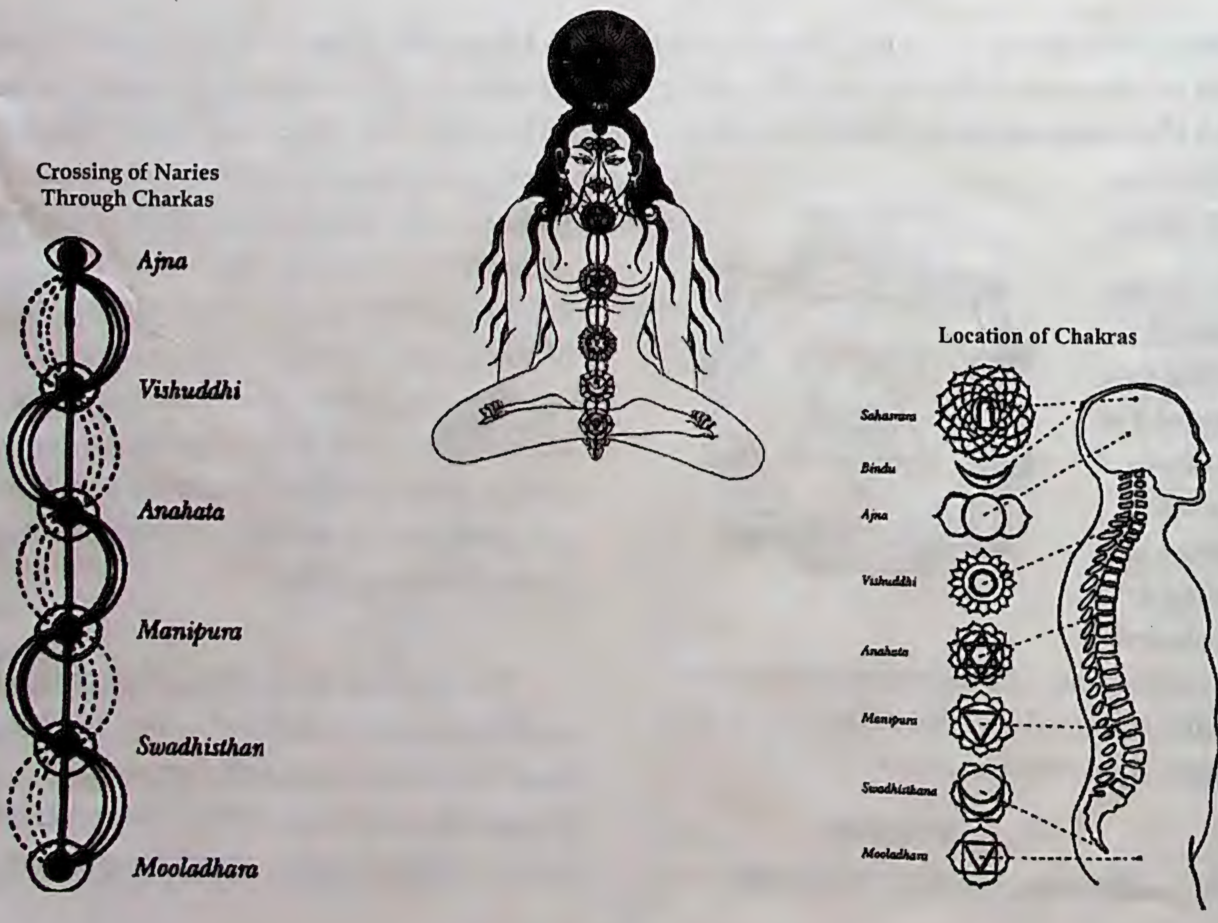
IV) *Kundalini Yoga* (Sleeping Serpent Power) *Kundalini* is a form of dormant energy lying in all human beings. "The word *kunda*" means a deeper place, a cavity, referring to the conclave pit in which the human energy nestles in the form of a coiled and sleeping serpent; hence the name *Kundalini*. In males it lies asleep in the perineum, between the excretory and urinary organs. In the females it lies at the root of the uterus, in the cervix. It is illustrated as a sleeping serpent coiled three and a half times and closing the opening of the *'sushmna'* nerve in the center of the spine by its mouth".[2]

This dormant energy when properly awakened through the guidance of a *guru* (Teacher), leads *jiva* to the highest self-*Parmashiva*, through the fourth stage of consciousness known as *turya*. In theology this energy is represented

Location of Chakras

The centers (*charkas)* are located in the region of the spinal cord, from the lowest part in the perineum to the top of the head. They are connected and energised through a network of three psychic channels (*Nadis)*- *Ida, Pingala* and *Sushumna.* While *Sushumna* is the main channel, *Ida* and *pingla* twist and twine around it, crossing at 5 points which represent 5 *chakras. Sushumna* starts from brain and ends at the base of spine. *Ida* and *pingla* start from each of nostrils and end at the base of spine, which correspond on the grosser level with the nerves in the nervous system. *Chakras* are depicted symbolically as lotus flowers, each having a particular number of petals and a characteristic colour. The petals represent the different manifestations of psychic energy in the *Chakras* and psychic channels leading in and out of them. Each *charka* is the center of an element, having a form, a seed sound (*bijamantra*) and a presiding deity with its vehicle (*Vahana*) and certain qualities associated with it"[4] (see figure).

The nadis and Chakras



by *Durga* or its various forms such as *Kali*, *Ragnya*, *Sharika*, *Jwala* etc. "The three coils of serpent symbolize, three parts of *Aum, A-U-M*; three *gunas*: (virtues), *sattva, rajas, tamas*; the three states of consciousness: 1) wakening (*Jagrat*), 2) dreaming (*Svapan*), 3) deep sleep (*Sushhpti*); three types of experience: subjective, sensual and absence of an experience. The half coil represents the state of transcendent consciousness *turya*) which is beyond the three stages of consciousness of human beings. Thus the three and a half coils of *Kundalini* represent the complete set of experience of the universe followed by the experience of Transcendent Consciousness".[3]

Psychic *Charkas* (Energy centers)
In the human body seven psychic centers (known as *Chakras*) have been identified which in the physical sense, are associated with the major nerve plexuses and endocranial glands in the body. These are the main relay and control centers of the human organism, which have extensive influence on the whole 'being' of the individual.

These seven *charkas* are as follows[5]:-

1) *Mooladhara Chakra* (root center) - It is situated at the pelvic floor and it corresponds to the coccygeal plexus of the nerves. In the males it lies between the urinary and excretory openings in the form of a small dormant gland termed the perineal body. In the females it is situated inside the posterior surface of the cervix. It is the first *Chakra* in the spiritual evolution of man. It is at this *chakra* that the consciousness rises above animal nature. It controls the excretory and sexual functions in the body.
2) *Swadhishthan Chakra* - It lies at the terminal point of the spinal column. It relates to the sacral plexus of nerves and takes care of the unconscious in the person.
3) *Manipura Chakra* - It lies in the spine just at the navel level. It is related to the solar plexus of nerves and takes care of digestive, assimilative and temperature controlling system of the body.
4) *Anahata Chakra* - It is situated in the vertebral column at the back of the heart near the base and it is at the level of the depression in the sternum. It is related to the cardiac plexus of nerves and takes care of the organs of the body in the region, such as heart, the lungs, the diaphragm etc.
5) *Vishudhi Chakra* - It is situated in the vertebral column at the level of the throat pit. It is related the cervical plexus of nerves and takes care of the thyroid complex, upper palate etc.
6) *Ajna Chakra* - It is related to the pineal gland and is situated above the spinal column in the midline of the brain. It is the center of the command and takes care of the all the functions of one's life. In particular, it controls the sexual activity in a person.
   Bindu (Point) - It is a point between above and next *Chakra* situated at the top back of the head, where there is tuft of hair (which *Hindu brahmins* call *Choti*). It takes care of the optic system and is the center wherefrom *amrit* (nectar) emanates on awakening.
7) *Sakasvara Chakra* - It lies at the top of the head and is related to the pituitary gland which is supposed to take care of all glands and systems of

the body. It is the seat of cosmic awareness.

Kundaline Awakening

There are two ways in which *pranic mantra* can be utilized for the awakening or rise of the *kundaline*. One in which *prana shakti* is practiced, through prolonged mental awareness of *'hamsa' mantra* as described earlier. Another way is conscious *japa* or recitation or repetition of the *mantra so'ham* or simply *'Aum'*. Eleven successive movements through the concentrated recitation *'uccara'* have been recommended for *Kundalini* awakening in *Vijnanabhairava*

Eleven steps of *Kundalini* Awakening

Vijnanabhairava describes recitation of *AUM mantra* which ultimately leads *Saddhak* to the awakening of *Kundaline*. These are:

1-3) Recitation of *a-u-m*, 'a' to be contemplated at navel; 'u' at heart; 'm' in the mouth. The time taken in the recitation of each of these letters is one *matra* or *mora* (which is the same as time taken in the recitation of a vowel).

4) Focus on *bindu* (nasal resonance of *aum*). It appears as the rise of *pranic* energy in a subtle form of vibration (*spandana*) which becomes subtler and subtler as it proceeds onwards. In terms of time it would be ½ of a *matra*.

5) At this stage subtle vibration of *bindu* is transformed into *naada* (subtle inarticulate sound). It assumes the form of a half Moon (*ardhachandra*) and appears on the forehead. The subtlety of its vibration consists in ¼ of a *matra*.

6) *Pranic* energy, in this movement assumes form of a straight line and appears in the upper part of forehead. The subtlety of its vibration consists of $^1/_8$ of a *matra.*

7) The *naada* (mystical resonance) extends from the summit of the head and expands through the *sushimna nari* (i.e central channel).It is spontaneous sound (*anahata*), not produced by percussion and is still inarticulate. It never sets. It always keeps on sounding. The subtlety of its vibration consists in $^1/_{16}$ of a *matra* .

8) *Nadanta* - This is an aspect of energy beyond *naada*. It is extremely subtle and resides a little above top of the head (*brahmarandra*).Its vibration consists of $^1/_{32}$ of a *matra.*

9) After experience of *nadanta*, as stated above, the sense of identification of the self with the body disappears. There is a feeling of bliss (*ananda*) at this stage which is energy (*Shakti*) in itself. Its *matra* is $^1/_{64}$. It resides in the skin.

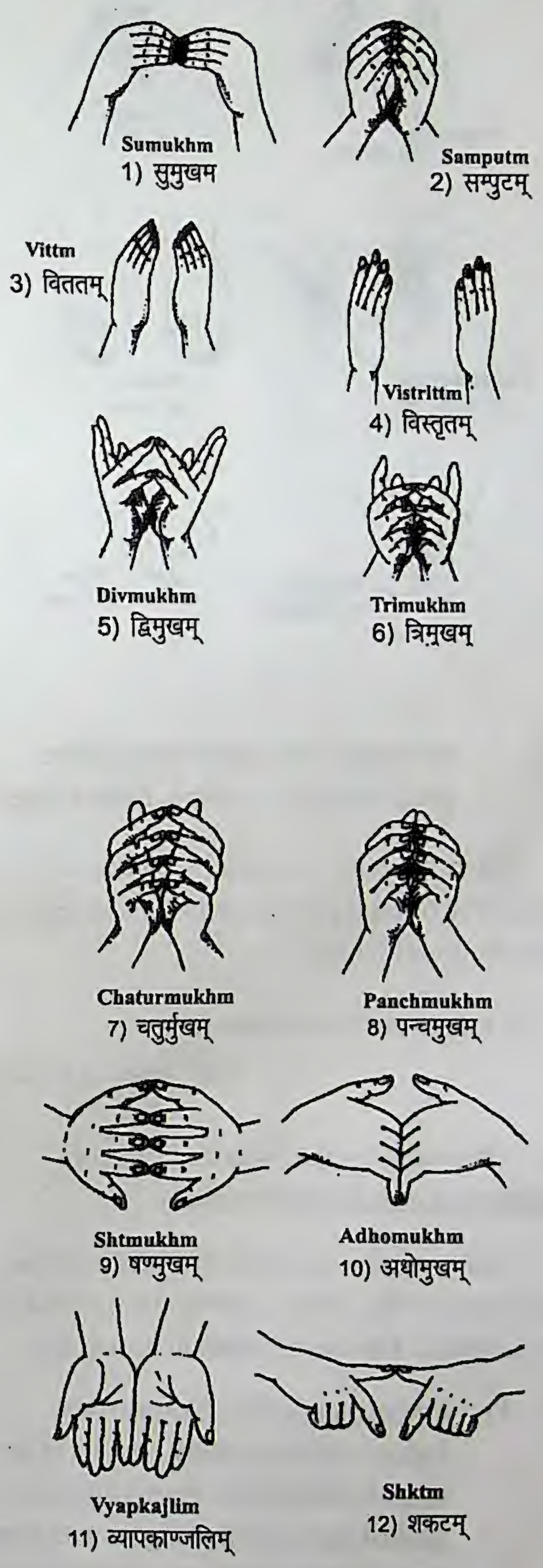
10) At this stage, the experient enjoys the experience of all pervasiveness , like the sky. All the limbs of body are dropped. The experience is felt at the top of the head, near the base of the *Shikha* (the tuft of hair on the head of *Brahmans*). Its *matra* is $^1/_{128}$. This stage is called *Vyapini* or *Vyapika.* At this stage all objectivity disappears.

11) This is the final stage called *Samanaa,* which is energy of illumination (*bodha*). There is activity of thinking only without any object of thought. It resides in the top of the head in the *Shikha.* Its *matra* is $^1/_{256}$. The *yogi* who has reached this stage, directs his attention towards the Universe, he acquires supernatural powers of omnipresence, omniscience etc.

Helpful Body Postures

Certain body postures and movements are considered helpful in the *yogic Saddhna.* These are known as *Nyasa, Mudras* and *Asanas:*

18- Yogic Mudras



a) ***Nyasa*** (see Chapter 16 for details): *Nyasa* is a pledge in which *mantra* is united with the body, limb by limb. It has two components:

1) *Karnyasa*,
2) *Shadongnyasa*

1) In <u>*Karnyasa*</u> (*Kar*=Hand) parts of the *mantra* are assigned to various fingers of both hands and front-back of the palms
2) <u>*Shadongnyasa*</u> (*Shdong*=Six) (see figure). *Saddhak* places fingers of both hands on six parts of the body i.e. heart, forehead, top of head, armour or shoulders, eyes and hair of head

b) ***Mudras***: *Mudra* is a technical term meaning particular disposition and control of the organs of the body as a help in concentration. *Tantric mudras* are very complicated and can be learned from a *tantric* teacher only. Some of the *mudras* are:

1) <u>*Kanankini mudra*</u> (skeleton). In this the *yogi* views the world as mere *kanakini* (Skeliton).
2) <u>*Krodhana mudra*</u> – (anger) It is a tense, light posture like anger.
3) <u>*Bhairawi mudra*</u> – In this eyes are fixed externally without blunting but making the gaze turned towards inner Reality.
4) <u>*Lelihana mudra*</u> – In this the *yogi* tastes the entire universe in his nature of essential "In consciousness".
5) <u>*Khecari mudra*</u> – It involves turning

18- Yogic Mudras

the tongue backwards towards the plate inside the cranium. It has 4 types.

There are other types of 18 *mudras* used in *Vedic* type of *yoga* practice which are simple to perform. (see Figure).

c) ***Asanas*** : *Sithrsukhmasnm*

11.40. *Patanjali Yogsutra*

"Posture" (*asana*) is to be seated in a position which is firm but relaxed).

Asana means a posture in which a person sits, stands or lies. It has a particular purpose for the *saddhna*. The most common *asana* are :

1) <u>*Padmasan*</u> (Lotus Posture) (see Figure). In this posture one sits cross legged with the feet drawn into rest against the top of the thighs, with erect body. All that matters is that one has to stay still and erect, holding the chest, neck and head in a straight line but without strain, so that one can forget the body alto-gether. When the mind become deeply absorbed in meditation, a spiritual current is felt to rise through the spine and one has, therefore, remain erect to facilitate the upward movement of this current.

Padma Aasan (The lotus Pose)

2) *Siddhasana* (the accomplished posture - see Figure). This is a variant of *Padmasna* where the heels of the feet press directly against the pelvic bones directly above the genitals. For ladies *Siddha Yoni Asana* has been recom-mended instead of *Siddhasana*. The position is exactly the same as *Siddhasana*, except that after folding

Siddha Aasan
(The accomplish pose for men)

Siddha Aasan
(The accomplish pose for women)

the right leg and placing the sole of its foot against the left thigh, the lower heel is placed just inside the entrance of the *vagina*. The left heel presses against the clitoris.

There are other *asanas* as well for specific purposes.

Explanations

1) *Vignanabhairava–Sharvagna* (see Appendix 1). It describes 112 *Tantra, Yogic* practices. This book has been translated into English by Jai Dev Singh (Published by Moti Lal Banarasidass).
2) Ravinder Kumar – **"Kundalini for Beginners"**, p.2. Published by Health Harmony
3 Ravinder Kumar Ibid
4) Ravindra Kumar - ibid.
5) Ravindra Kumar - ibid

Books consulted

1) Books referred in Chapter 4&5.
2) Ravinder Kumar – **"Kundalini for beginners"**, Published by Health Harmony.
3) Swami Satyanand Saraswati – **"Kundalini Tantra"**, Published by Bihar School of Yoga, Munger, Bihar.
4) Chawdhri, Dr. L.R. – **"Secrets of Yantra Mantra and Tantra"**, Published by Sterling Publishers Pvt. Ltd., New Delhi.
5) Janki Nath Kaul – **"Panchastavi"**, Published by Rama Krishna Mission, Srinagar.

Chapter Seven

Cosmology and Beings

Cosmology is a term which is derived from two Greek words 'Kosmos' meaning 'order' 'harmony' and 'logos' signifying 'word' or discourse. Thus cosmology is, in effect, the study of universal order at large.

Cosmology as developed during *Vedic* Period was later on enlarged during Post *Vedic* Period.

a) *Vedic* Cosmology and Beings

The *Vedic* view of universe is of a vast cosmos with three different levels : Earth (*Prithvi*), Heaven (*Dyaus*) which are separated by atmo-

Gods and Their Abodes

Vedic cosmology is very simple. Universe is considered to be vast cosmos with three different levels called *Lokas;* Earth (*Prithvi*), Heaven (*Dyaus*) and atmosphere (*Antariksha*), which separate the two. While nothing is known about *Dyaus* and *Antariksha, Prithvi* is made of mountains, rivers etc. The *Dyaus* is the home of *Brahma, Devas* and *Rishis. Manvas* (human beings) live on *Prithvi. Manu* (mind born son of *Brahma*) was the first progenitor (hence the term *Manva*). *Antariksha* is inhabited by *Asuras* (demons).

Post *Vedic* (*Puranic*) cosmology describes 14 regions, known as *lokas,* which are surrounded by water. Around water is fire, which is surrounded by air (wind) and beyond wind is sky. This is known as *Brahmanda* (the egg of *Brahman*). Earth is classified as one of the seven *lokas,* which in ascending order are *Bhu Loka* (earth) *Bhuval Loka, Svarloka, Duvaloka, Jana Loka, Tapo Loka, Satya Loka.* The seven *lokas* below *Bhu Loka* (Earth) are known as *Patalas*. These are *Atala, Vitala, Nitala, Gabhastimata, Mahatala, Sutala* and *Patala.*

Brahma lives in *Satya Loka*. Sages lives in *Bhuv Loka,* while gods live in *Svarloka.*

As per Kashmir *Shaivism* there are 118 *Bhuvans*(levels) where beings of various types live.

sphere (*Antariksha*).

Heaven and Earth are considered dual-twin worlds. Heaven is father and Earth – mother (*dyausprithvi*). Above Heaven is the luminous world of Sun (or *Savitar*) full of waters – (*Apas*), which is transcendent and beyond the reach of beings. It is the world of *Prajapati*."The main goal of the *Vedic* ritual (*Yagnya*) is to transcend Heaven and Earth and go beyond it.

"Slaying the obstructor they crossed over Heaven and Earth and made the vast for their dwelling".

R.V. (1.36.8)

This is the same thing as going beyond the duality of phenomenal existence as sought in later Hindu texts the duality of body and mind.

Earth (*Prithvi*)

1) Mountains, Rivers and Deserts

"*Savitar* (the Sun God) has illuminated the eight peaks of the earth, the three desert regions and the mountains are *Himalyas* (or *Himavat*)

> ### *Sacred River Ganga*
>
> River *Ganga*, originates from the feet of *Vishnu*. It flows around Moon and then falls on Mt. Meru and divides into four rivers: *Sita, Alaknanda, Chakshu* and *Bhadra*. *Alaknanda* flows Southwards into *Bharat Varsha* and divides into seven rivers.

Vindyas etc. with their branches Seven rivers are those, which flow from *Himalaya* and reach their ultimate destination, sea. These have been seven rivers."

R.V. (1.35.8)

Identified by Frawlaey[1] from West to East as: (see also Map in Introduction).

1) *Sindhu* (Indus) with its three turbulence.

   a) *Parushni* (Ravi)
   b) *Asikini* (Chenab)
   c) *Vitasta* (Jehlum)

2) *Saraswati* (now extinct) with its three tributaries are:

   a) *Shutudri* (Sutlaj)
   b) *Drishadvati*
   c) *Luni*

3) *Yumuna*
4) *Ganga* (*Jahnavi*)
5) *Saraya*
6) *Brahamputra*
7) *Marudvridha* (not identified) but flowing between *Chenab* and *Vitasta* or *Narmada* river.

The three deserts have been identified as

a) Arabian Sea, Bay and Bengal, Thar Desert of Rajasthan.

2) Beings

After creation of universe, *Prajapati* thought of creating beings to facilitate their performance of *karma* for their *moksha*. Thus from His fingers was born *Daksha Prajapati* (the first progenitor). He also created seven mind born sons (*Rshis*) *Vishvamitra, Jamadagni, Baradvaja,*

Gotma, Atri, Vasistha, and Kashyapa. Daksha Prajapati fathered 13 daughters who were all married to *Kashyapa Rishi*. These 13 wives of *Kashyapa* are mothers of all the beings – *devas* (Immortals), *asuras* (demons) *Ghandarvas* (Celestial Musicians), *Yakshas* (Demy Gods), *Rakshas* (Evil Spirits) and *Manvas* (Human beings) along with creeping trees etc. (see Chapter 8) *Aditi*, *Kashyap*'s wife is the mother of Twelve *Adityas* (Gods such as *Indra, Vishnu, Vivasvat* etc.) It was *Vivasvat*'s son *Manu* who was the king and progenitor of human race in the seventh *Manvantara* (see Chapter 11). It is from *Manu*, that all humans are called *'Manuvas'*.

Rshis and *devas* live in Heaven the upper most regions. They have access to all the three regions of universe. *Asuras* (who are cousins of *devas*) live in *Antariksha* and are always engaged in battle with *devas* for supremacy of heaven and earth.

Manuvas live on *Prithvi*. *Ikshvaku*, *Manu*'s son founded Solar dynasty (Lord *Ram* was from this dynasty). (RV-X-60-4) *Yayati* (fifth generation of *Manu* through – *Ikshvaku, Pururavas, Ayus, Nahusha, Yayati*) had five sons namely *Turvasha, Yadu, Puru, Druhya,* and *Anu*[2] (Some believe these names refer to five dynasties rather than individual). Upon the death of *Yayati*, his five sons became kings of various regions and continued their lineage.

b) Post *Vedic* Cosmology and Beings

1) Cosmic regions (*Bhuvans*)

Puranic texts, especially *Vishnu Puran*, present an elaborate mythological account of cosmology. The older *Vedic tripartite* universe persists but it is modified into 3 broad regions:

1.1. Earth
1.2. *Lokas*
1.3. *Patala*

In all there are 14 regions one above the other known as *Bhuvans,* which are surrounded by water. Around water is fire, which is surrounded by air (wind) and beyond wind is sky. This is known as *Brahmanda* (the egg of *Brahma*).

1.1) **Earth:** Earth is classified as one of the 7 *lokas*. It is divided into seven circular *dvipas* (Islands, big enough to be called continents).

These are:

i) *Jambu*, ii) *Shalmak*, iii) *Krouncha*, iv) *Plaksha*, v) *Shaka*, vi) *Pushkara*, and vii) *Kusha*

These are surrounded by seven oceans:

i) *Lavana*, ii) *Ikshu*, iii) *Sura*, iv) *Sarpi*, v) *Dadhi*, vi) *Dugdha*, and vii) *Jala*

1.2) ***Lokas*:** There are seven *Lokas*. These in ascending order are:-

1) *Bhur Loka*: (Earth) where *Manvas* (humans) live.
2) *Bhuva Loka*: the region between Earth and Sun (*Antariksha* of *Vedic* classification) where sages live.
3) *Svarloka*: (or *Svarga loka*): the region between Sun and Polar Star – *Dhruva* – where *Devas* live.

Vedic concepts Represents Modern Geography

The *Vedic* concept of Earth as seven Islands surrounded by seven Oceans is nearest to the truth as is known now.

4) <u>*Dhruvaloka*</u>: (also known as *Maha loka*).
5) <u>*Janaloka*</u>: (where *Brahmas* sons live).
6) <u>*Tapoloka*</u>: (where Gods – Trinity lives).
7) <u>*Satyaloka*</u>: (where *Brahman* live).

The inhabitants of topmost 4 *Lokas*: *Dhruvaloka*, *Janaloka*, *Tapoloka* and *Satyaloka* are not destroyed at the end of each cycle of creation, but the inhabitants of other three *lokas* : *Bhurloka, Bhuvrloka* and *Svarloka* are destroyed. *Manavs* of good deeds in the spiritual field can rise above these three worlds.

1.3) ***Patals***: The seven *patalas* in descending order below Earth (*Bhurloka*) are:

1) <u>*Atala*</u>, 2) <u>*Vitala*</u>, 3) <u>*Nitala*</u>, 4) <u>*Gabhastimata*</u>, 5) <u>*Mahatala*</u>, 6) <u>*Sutala*</u>, and 7) <u>*Patala*</u>.

These seven *patalas* are called *Narkas* (hell) whose ruler is *Yama* and where *Danvas*, *Daityas*, *Yakshas* and *Nagas* live. Various sinners go to these *patalas* depending upon the type of sin. *Narka* is not a good place to live and after one has spent the time earmarked for an individual he may go to the world of *Lokas* if his deeds are good.

Asia was known as Jambudvipa

Jambudvipa (where *jamans* – a kind of fruit grows) is right in the middle and in the middle of it is golden-hued Mount *Meru*. To the South of Mount *Meru* lies *Bharat Varsha*. The region around Mount *Meru* is regarded as heaven (*Svarga*) on earth. Here live gods, goddesses, *Ghandhrvas, Yakshas, Rakshasas, Deityas* and *Danvas*. Only righteous people go there, sinners cannot go there.

2) <u>Beings on Earth</u>

The five kings (son of *Yayati*) namely *Turvasha*, *Druhyu, Yadu, Anu* and Puree of *Vedic* period continue their reign in the regions as under:

1) *Turvasha* is the king in southeast (Bay of Bengal)
2) *Druhyu* is the king of west (*Ghandhar* in Afghanistan)
3) *Yadu* is the king of South (Arabian Sea)
4) *Anu* is the king of North (Punjab, Kashmir etc.)
5) *Puru* is the king of central region (*Saraswat* land)

The quarters of *Vedic* gods (see Chapter 1) may thus be identified as follows:-

1) Eastern quarter where king *Turvasha* rules - *Vasus*.
2) Southern quarter where *Yadu* rules to - *Rudra*.
3) Western quarters where *Druhyus* rules - *Aditya*.
4) Northern quarter where King *Anu* rules - *Maruts*.
5) Central quarter where King *Puru* regions - *Sadhyas*.

Out of these, the lineage of the *Puru* and *Yadu* continue. The other dynasties continued for some time but ultimately merged with one of the above two dynasties. Thus, the lineage of *Turvasha* dynasty (refer *Vayu*, *Matsya*, *Agni* and *Brahma Puran*) continued through *Varutha* and *Andira*, whose Sons are *Pandya, Karnata, Cholaand Kerala*. They form southern people of present day India.

The lineage of *Druhyu* was also short. *Gandhara* was his son after whom *Ghandhar* (modern day *Kandhar*) in Afghanistan is named. It ends with *Prachetas* who were rulers in Central Asia. The lineage of *Anu* included *Shivai, Anga, Banga, Suhma, Kalmga* and *Pundra* who became the peoples of Bengal, Bihar and the south east.

(*Vishnu Puran* – 4.18.1).

Solar and Lunar dynasties

There are two prominent dynasties of rulers in later day India. These are:

1) Lunar dynasty
2) Solar dynasty

Their descent is linked with King *Yayati* (father of five *Vedic* people or dynasties). *Yayati* had two wives – the first one was *Devyani*, who was daughter of *Bhregu Rishi*, from whom were born *Turvasha* and *Yadu*. The second wife of *Yayati* was *Sharmishta*, daughter of an *asura* king (*Vrisha Parvan*). From her he had Anu, *Druhyu* and *Puru*. This may represent the division down the line into Lunar and Solar dynasties. Lord *Krishna* (originally from *Yadu*) represents a higher side of lunar dynasty. *Kuru* – a branch of this dynasty were associated with *Mahabharatha* war and which brought their end and with it ended *Vedic* age.

Lord *Ram* represents a higher side of Solar dynasty.

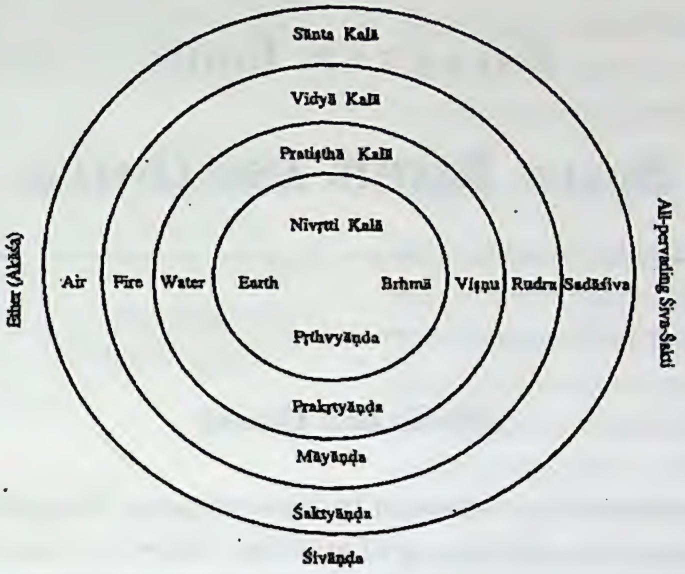
Bhuvans and beings as per Kashmir _Shaivism_ (see Figure)

According to *Trika Shastra* (Kashmir *Shaivism*) there are 118 abodes of beings called *Bhuvanas*, which are formed of 36 *tattvas* (elements).[3] The whole manifestations is divided into five parts (called *kalâs*), each having a fixed number of *bhuwans* as given below:

1) *Nirvrtti Kalâ* - Formed mainly of *Prithvi tattva* only which contains 16 (sixteen) *Bhuvanas*, the lowest of which is called *Kâlagnirudra Bhuvna*.
2) *Pratishtha Kala* - This contains 23 *tattvas* from *Jala tattva* to *Prakriti Tattva* and contains 56 *Bhuvnas*.
3) *Vidya Kalâ* - This contains 7 *tattvas* from *Purusha tattva* to *Maya tattva* and has 28 *Bhuvnas*.
4) *Shanti Kalâ* -This contains three *tattvas* (*Shudh Vidya*, *SadaShivaa* and *Ishver Tattva*) and 18 *bhuvans*.
5) *Shantatika Kalâ* - It has only 2 *tattvas* (*Shiva Shakti tattva*) and has no *Bhuvna*.

Total *Bhuvnas* = 118.

Five *Kalas* and 118 *Bhuvans* of Manifestation as per *Kashmiri Shaivism*



The beings residing in these *Bhuvanas* are:

No	*Tattva*	Beings Residing there	Master Deity
1)	*Shiva*	*Shiva Shambhvas Bhattaraka*	(*Akalas*)
2)	*Shakti*	*Shakti Shaktas* (*Para Bhattaraka*)	(*Akalas*)
3)	*SadaShivaa*	*Mantra-Maheshvaras*	*Bhattaraka*
		SadâShiva or *Sadakhya*	
4)	*Ishvara*	*Mantreshvras Ishvara*	*Bhattaraka*
5)	*Shuddha-*	*Vidyeshvaras Mantras* or (*Mahamayâ*)	*Anantanathavidya*

Explanations

1) Frawley, David **"Godes Sages and Kings"**, Published by Motilal Banarasidass p 306
2) See **"Bhagwad Gita"**, Chapter 4 Shloka 1
3) *Panchastavi.*

Books Consulted

1) David Frawley - **"Gods Sages and Kings"**, (*Vedic* Secrets of Ancient Civilization), Published by *Motilal Banarasidass*, Delhi.
2) ***"Vishnu Puran"***, Published by "Books of All" - Delhi.
3) *Jankinath Kaul* - **"*Panchastavi*"**, Published by *Ramakrishna Mission*, Srinagar.

CHAPTER EIGHT

SEVEN RISHIS AND GOTRA

Rishis at a Glance

Rishis occupy an important position in Indian religious thought. They are progenitors of gods, men, demons, and all other orders of creation. These *Rishis* represent the ancestral lineage "*gotra*" of human beings in India. The Seven *Rishis* of *Vedic* Period, through whom the *Vedas* were revealed are *Visvamitra, Jamadagni, Bhardvaja, Gotma, Atri, Vasistha* and *Kashyapa* usually listed in the same order. During the Post *Vedic* Period a new set of *Rishis* came into existence. These are *Marichi, Atri, Angiras, Pulstaya, Pulaka, Kratu*, and *Vasistha* – in that order.

At the beginning of each *Manvantara* (see Chapter 11) a new set of *Rishis* is created by *Brahma*.

The current *Manvantaras* is 7th and is known as *Vaivasvata Manvantara*. The list of *Rishis* in this *Manvantara* is the same as in *Vedic* Period.

The *rishis* besides being progenitors are composers of hymns, guides for performance of sacrifices (*yagnya*), teachers, performers of *tapas*, advisors to kings, preservers of *dharma* and a divine link between men and gods.

There are various types of *Rishis* as stated in *Puranas* :

1) *Brahma Rishis*
2) *Deva Rishis*
3) *Vipra Rishis*
4) *Parma Rishis*
5) *Maha Rishis*
6) *Raja Rishis*
7) *Shruta Rishis*
8) *Jnana Rishis*
9) *Tapa Rishis*
10) *Satya Rishis*
11) *Kanda Rishis*

It is only the seven *Brahm Rishis*, who have been created by *Brahma* Himself as progenitors, and who are recognized as heads of various *gotra* (lineage) clans.

The abode of these *Rishis* is earth (*Prithvi Lok*) as well as sky (*Svarga Loka*) where they are known as *Sapt Rishis* and can be always seen in the NE sky (Northern hemisphere).

These *Rishis* are held in high esteem by all Hindus. *Kashmiri Pandit* community follow *Sapt* (seven) *Rishi* calendar in their day-to-day religious activities. This is the oldest calendar in India and is only 26 years behind the start of *Kalyuga* Era (present Era).

Rishis of Earth

There are three sets of *Brahm Rishis* who lived on earth:

1) *Vedic Rishis*
2) Epic or *Puranic Rishis*
3) *Manvantara Rishis*

1) <u>*Vedic Rishis*</u>
The seven *Rishis* as per *Vedic* tradition are *Visvamitra, Jamadagni, Bharadvaja, Gotma, Atri, Vasishtha* and *Kashyapa* usually listed in the same order.

2) <u>Epic or *Puranic Rishis*</u>
The group of seven *Rishis* of *Vedic* Period is replaced by a new list, first in the Epics-*Ramayana* & *Mahabharata* and later on in the *Puranas*.

The new list includes:- *Marichi, Atri, Angiras, Pulstaya, Pulaka, Kratu* and *Vasishtha* – in that order.

It will be seen that *Atri* and *Vasistha* are the only two *Rishis* who are common to both the list.

3) <u>*Manvantara Rishis*</u>
Each *Kalpa*) of one thousand god years has 14 *manvantaras* and at the beginning of each *manvantara* a new set of *Rishis* is created by *Brahma* (see Chapter 11). The current *manvantara* is the 7th and is known as *Vaivasvata manvantara*. The list of *rishis* in this *manvantara* is the same as in *Vedic* list.

<u>How *Rishis* were born</u>

It is said that *Brahma* created offspring who did not increase because they preferred *tapas* rather than be progenitors. *Brahma* therefore abandoned or destroyed them. Then He created seven mind born sons (*Rishis*) resembling Himself (*Sadrsh*), equal to Himself (*Svayamishvarah*) for the express purpose of further creation ("*prajâpatyena kalpitah*")[1] The *Rishis* are said to be born not by sexual propagation but from the being and mind of *Brahma*:

Madbhava Mânasa Jatab,
Brahmanah Putrâ Manasâh

("The *mânasa*-creation of sons by *Brahma* represents His own Self transformation into thought-activity, by which He creates from Himself objects similar to and sharing the essential nature and character of Himself".)

These sons are both manifestation and embodiment of His, own dynamic creative energy.

The task of these *Rishis* is therefore, not so much to create the material world – since this has been undertaken by *Brahma* Himself, before creating these sons – but rather to endow it with life and vitality.

Roles of *Rishis*

There are three sets of *Brahm Rishis*.

1) <u>As Progenitors</u>
The seven *Rishis* are primarily creators and re-creators. They were created by *Brahma* for the express purpose of continuing the work of

creation. Thus, they by marriages, and ascetic powers created gods, men, demons, birds, beasts, fishes, trees and plants; indeed the whole animate creation. In this role they are called as *"Prajapatis"* or *"bhûtakrts"* (makers of man).

Reshis are creators of Gods

Lord *Brahma* produced *Rishis* as His mind born sons along with the Trinity of Gods *Brahma-Vishnu* and *Mahesh.* The rests of the gods of Hindu thought were created by *Rishis*. Thus the role of these *Rishis* is much higher than the gods created by them. Lord *Krishna* is also described as incarnation of *Rishi.*

2) As Composers of Hymns

These *Rishis* are stated to be the composers of *Vedic* hymns especially *Rigveda* hymns. These hymns were not composed in the sense of having been created by the *Rishis* as their own works, as rather to have been "seen by" and revealed to them in the sense of divine revelations. Thus the *Rishis* were essentially the vehicles or means whereby these "eternal revelations" of hymns were made known to mankind.

3) Performance of Sacrifice (*Yagnya*)

The *Rishis* established the sacrifice (*Yagnya*) as one of the most important means for fulfillment of desires, be it for gaining sons or cattle which was of prime importance at the time these *Rishis* lived on earth. Sacrifices were performed by *Rishis* in their role as *purohitas* or family priests. Thus, *Vasishtha Rishi* performed the sacrificial anointing of king *Dashratha* and also performed *ashvamedha yajna* for him along with other *Rishis*.

How Rishis Discovered Divine Secret ?

The *Rishis* performed sacrifices in order to attain heaven (*Svargoloka*). A passage in *Taittiriya samhita* states that when gods went to heaven by performing *yagnya* they hid the traces of (*yagnya*) sacrifice in the *"yupa"* or sacrificial post, fearing lest men should discover the sacrifice and follow them, but the *Rishis* discovered the *"yupa"* and its hidden secrets and thereby attained heaven.

4) As Teachers

The role of *Rishis* as teachers is mainly for passing and handing down the knowledge and revelation, which they have received. It is interesting to note that while their role as seers is seen especially in *Vedic* literature but their role as teacher is emphasized more in the Epics and *Puranas*.[3]

One of the important objectives of *Rishis* in each *manvantara* is to teach knowledge of the *Vedas* among men. *Agastya* is renowned as having taught Tamil Grammar to *Nikkiran* in *Madurai. Vasishtha* is said to have introduce *Vamacara Tantrism* into Assam.

5) Performance of *Tapas*

Tap means heat in Sanskrit, the performance of *tapas* consequently conveys the idea of inward heating of oneself, through the performance of various religious and ascetic practices. Performance of *tapas* may be done through all or any of the methods such as *yagnya*, recitation of sacred books, *yoga*, *jap*, meditation, worship of deities or any other ways but the emphasis is always on the inner state of practitioner, whereby he is constantly trying to increase his inner store of mystical heat.

It represents a dynamic state of movement and flux, whereby the gross and material condition gives way to spiritual and divine. The *Rishis* while performing *tapas* ,generally live in deep forest at isolated places, far from madding crowds, leading a life of sexual abstention .They also perform ritual bathing at *tirthas* (sacred rivers or ponds) after long and arduous pilgrimages.

6) Advisors to Kings

The role of *rishis* as *purohita* in some cases gave them a powerful role in running the kingdom through their advice or as *'gurus'* (spiritual guide) to kings.

7) *Dharma*

The role of *rishis is* for preserving *dharma* – the path of righteousness. It is one of his prime duties along with the act of progenination. Thus ,when the limits of *dharma* are overstepped either by gods, demons or men, he himself redresses the balance with his fiery curses.

Ascetic Powers of Rishis

By long *tapas* these *Rishis* achieved ascetic powers such as controlling or replacing the Sun, or its power; pouring rain in areas where there is no rain; providing sons to needy ones; curing illness and even restoring dead to life; flying in air and assuming different bodily forms. *Rishis* by their *tapas* could also destroy demons and curse gods or humans for their failure and thus reduce them to the status of an outcast or a demon or even turning them into stones. Sometimes the *Rishis* could even destroy the enemies of king by *tapas*. *Angiras ṛishi* drank all the ocean water by His *tapas*.

Even Rishis can't escape Samsara

The *Rishis* after acting as progenitors, perform *yagnya* and *tapas* on earth, with the desire to go back to heaven, wherefrom they come, and stay with *Brahma*, till they are sent again on earth by Him as His sons. *Purans* describe seven *lokas* (worlds) as *Bhu* (earth), *Bhvah* (atmosphere) *Svah* or *Svarga* (Sky), *Maha, Janah, Tapa, Satya* or *Brahma Lok*. The *Rishis* come from *Svarga loka* but after *tapas* and *yajna in* each of their stays on earth *(Bhu Loka)*, they go to higher *lokas* till ultimately they reach *Brahma Loka*, never to return on earth. Thus, even they are held in a bondage (*Samsara*) of a higher order.

8) Devine Link

By his *tapas*, *Rishi* is thus, one whose attention is towards both heaven and earth, gods and men. By his *tapas* he seeks both attainment of the divine and also, as a son of the creator, *Brahma*, fulfillment of his own nature as an integral and necessary actor in the creative process.

Rishis as Individuals

The individual details of *rishis* both *Vedic* and *Puranic* are as follows:

1) *Vishvamitra*

(Who established *Vishvamitra/Kaushika Gotra*). He is also called *Gadhija* (son of king *Gadhi*) or *Kaushika* (who had his *ashram* by the side of river *Kaushaki*).

Vishvamtira is reputed to be the composer of large number of *Rigveda* hymns, especially 3rd and 4th *mandala*. The sacred *Gayatri mantra* (*Rigveda* 3.62.10), which is repeated by

Vishwamitras tapas made Indra nervous

Vishvamitra performed *tapas* for long years and thus became a threat to *Indra* (God of Heavens) who sent a heavenly dancer girl (*apsara)* named *Menaka* to seduce him and this disturb his *tapas*. His trick worked. *Vishvamitra* fell to *Menaka's* charm. He had one daughter from her who became famous as *Shakuntala*.

Vishwamitra – a prince who became an ascetic

Gautam Buddha was not the only prince who renounced His kingdom to become an ascetic. Long long before Him, *Vishvamitra* a *kshetri* prince, who inherited kingdom of *Kanauj* from his father *Gadhi* renounced his kingdom to become a *brahmin* to conduct *tapas*.

As per *Mahabharata* story *Vishvamitra*, while on a hunting mission in a deep forest happened to visit a *Reshi's ashram* for some food for himself and his entourage. *Reshi* had a milch cow (*Kamdenu*) who could provide every thing that he wanted from it. He ordered food to be served to all the guests, which was done by it without loosing time. *Vishvamitra* was surprised to see this miracle cow and asked *reshi* for its gift to him in return for various material benefits. *Rishi* told him politely that for possessing this cow one needs to have spiritual power, which one gets after long meditation called *tapas*. *Vishvamitra* was much impressed with the power of *tapas*. He gave up his kingdom and decided to become a *brahmin* to receive guidance from the learned *rishi*. (The story is an illustration of he power of the Self over material objects, which attract a person.)

brahmins and others at prayers, is ascribed to him.

He was married to *Dhrti* – one of the 13 daughters of *Daksha*. He had 101 sons from her. He also married *Madhavi* and got one son, *Astaka* from her.

2) *Jamadagni*
(Assimilated in *Bhargava Gotra* as sub-*gotra*) He is often termed *Rchikaputra* (son of *Rchika*) or *Bhargava* (descendent of *Bhrgu*).

Jamadogni married *Renuka* and he got five sons, of whom *Parashurama* (*Ram* with axe- 6th incarnation of *Vishnu*) was the youngest. He performed *yagnya* at *Palashaka* near the *Swarsati* river and established *tirtha* at the place where of river *Narmada* discharges its water into Ocean. His compositions includes *Vihavya* hymns (*Rigveda* 10.128), *api* verses (*Rigveda* 10.110) and also *virajmetre*. In the post *Vedic* literature *Jamadagniyas* were assimilated in *Bhergava Gotra*.

3) *Bhardvaja*
(Assimilated in *Angirase Gotra* as a sub-*gotra*). *Bherdvaja* is sometimes termed as *Angirasa* (descendent of *Angiras*) and *Vidhalin* or *Vithatha*.

He dwelled at the source of *Ganga* River. He is referred as *Purohita* of king *Devodasha* of *Kashi* (*Varanasi*) to whom he taught *Ayurveda* . *Bhardwajas* are listed as people of northern India and dwelling near *Dwaraka*. He married *Vira* and got sons *Drona* (of *Mahabharata* fame) and *Yuvakrita* besides one daughter *Shardvati* (who became wife of *Indra*). His composition includes hymns in praises of Lord *Indra* in *Rigveda* (6.23.10, 6.25.9 etc) by which *Devodasha* gained victories over various kings.

4) *Gautam* or *Gautama*
(Sons and descendants of *Gautam*). (Assimilated in *Angirase Gotra* as a sub-*gotra*).

He is said to have lived at *Girivraja*, the capital of *Magadha* near Gaya. He married *Ahalya* and begot a son *Satananda*. His two other sons: *Krpa* and *Ashvatthaman,* were worries of great repute and took part in *Mahabharata* war. In the *Puranic* list he has been reduced in status as subordinate to *Angiras*. He along with his *paravara, Gautama* has written hymns in praise of *Agni* in *Rigveda*.

5) *Atri*
(Founder of *Atreya Gotra*). He had his *Ashram* among the snows by the source of river *Airavati* in *Himalyas*. He performed *Sraddha* rites of king *Nimmi* and performed *tapas* on the banks of river *Narmada*. *Atreyas*-his people live in northern India.

He married *Anosuya*, one of the 13 daughters of *Daksha* and begot three sons *Soma, Datta* (*Dattatreya*) and *Durvasas*. He composed hymns in praise of *Agni* and *Indra* in *Rigveda*. *Atri* and his descendents are reported to be the composers of fifth *mandala* of *Rigveda*.

6) *Vasishtha*
(Founder of *Vasishta Gotra*). He is also known as *Apava* or *Kumbhaja* (refers to his birth from a pot). He is associated with Mount Meru in *Himalayas* where he had his *Ashram*. He made *Karukshatra* sacred by performing *tapas* there. He was *purohit* of *Bharatas* (*Raja Dashratha* family) of *Ayodhya*. He is reputed to have brought *Vamacare Tantrism* in Assam (*Kamerupa*).

He married *Urja* one of the 13th daughters of *Daksha* and begot seven sons known as

seven *Vasishtha Rishis*. He composed hymns in praise of *Indra, Agni, Ashvins* and other gods in *Rigveda*.

Ved Vyas was a descendent of Vashishtha

Vasishtha was also married to *Arundhati* and begot 100 sons, the eldest of whom was *Shakti*. *Shakti* in turn begot *Parashara* whose son was *Krishna Dvaipayana* or *Ved Vyasa*. *Ved Vyasa* composed all the four *Vadas* besides writing of epics *Ramayana* and *Mahabharata*.

7) *Kashyapa*

(Founder of *Kashyapa Gotra*). *Kashyapa* son of *Marici Rishi* is said to have installed *Varuna* as Lord of Waters in the western region where he himself also lived.

He married all the 13 daughters of *Daksha* and from them he begot number of sons, the prominent among which are :

7.1) *Aditi* - From her he begot the twelve *Adityas* (*Devas*): 1) *Vishnu*, 2) *Indra*, 3) *Vivasvat* whose son *Manu* was the progenitor of human race in seventh *Manvantara*, 4) *Mitra*, 5) *Varuna*, 6) *Pusan*, 7) *Tvashtr*, 8) *Bhaga*, 9) *Aryaman*, 10) *Dhatr*, 11) *Savitr* (or *Vidhatr*), 12) *Amsha*.

7.2) *Diti* - From her he begot the *Asurs*/ *Daityas* (demons-enemies of gods) foremost among whom were *Hiranyakashipu, Hirânyaksha* and *Ilavala*.

7.3) *Danu* - From her he begot the *Dhanavas* (demon enemies of gods).

7.4) *Vinata* - From her / he begot the celestial birds *Garuda* & *Aruna*.

7.5) *Kadru* - From her he begot the *Nagas* (snakes) the foremost among whom was *Vasuki*.

7.6) *Surabhi* - From her he begot baffaloes and cattle as also eleven *Rudras*.

7.7) *Krodha* (or *Krodhavasa*) - From her he begot *Pisachas* (goblins) and sharp-toothed creature.

7.8) *Arishtha* (or *Varishtha*) - From her he begot *Ghandarvas* (celestial musicians).

7.9) *Muni* - From her he begot *Apsaras*.

7.10) *Ira* (or *Ila*) - From her he begot vegetables and trees.

7.11) *Tamra* – From her he begot, moths, vultures, parrots etc.

7.12) *Surasa* (or *Surava* or *Simhika*) - From her he begot demons such as *Namuci* and *Vatapi*.

7.13) *Timi* - From her he begot water creatures.

He is also reported to have married *Asikni* the daughter of *Virana* from whom to begot *Narada*.

He composed hymns in praise of *Soma* in *Rigveda*. *Kashyapas* are said to dwell by Mount *Mahendra* (Orissa). He worshipped *Shiva* at *Kashi* (Varanasi). He is famed to have been incarnated in *Mathura* as *Vasudeva*, the father of Lord *Krishna*.

8) *Angiras*

(Founder of *Angirasa Gotra*). He is sometimes

referred as *Brahaspati*.

Angires is said to have been born at the *tirth* of *Dadhichi* on the banks of river *Saraswati*. He is said to dwell at *Prayag* (Allahabad). *Angirases* (his tribe) live by Mount *Mahendra* (Orissa). He married *Smriti*, the daughter of *Daksha* and also *Subha* and begot 8 sons from her, the foremost of whom was *Brahaspati* and who became father of *Gautama* and *Bhardwaj*. He also composed hymns in being.

Power of Angiras Tapas

Angiras by the power of his *tapas* drank all the water of oceans in one gulp.

Kashyp Rishi's link with Kashmir

Kashyap Rishi is one of the tallest *Rishi* among all the *Rishi's*. He is the progenitor of almost all Gods and living beings on earth including birds and even plants. He is said to have made *tapas* in *Kashyapa-dvipa* (Kashmir), one of the division of *Jambudvipa* .It is through His *tapas* that *Satisar*, a lake got drained off which created land for human settlement. This land came to be known as Kashmir (originally from *Kashyp –mur* the abode of *Kashyp*).

9) <u>*Agastaya*</u>

(He was son of *Pulstya* in previous birth). Praise of *Indra* (in *Rigveda*) (Founder of *Agastaya Gotra*). He is sometime referred as *Kumbhaja* along with *Vasishtha*.

He performed *tapas* and established his *ashrams* north of *Vindyans* at Heridwar, *Prayag* and has a *tirtha* at *Himalayas*, yet he is predominantly a South *Vindyan rishi* and established many *ashrams* in *Dravida* land. He married *Lopamudra*. He composed Tamil grammar and taught it to *Nakkiran* in *Madurai* and he is reputed to have established *ashrams* in *Java* also. He established *Agastya Gotra*.

10) <u>*Pulastya*</u>

Pulastya, *Pulaha* and *Kratie* are adopted sons of *Agastya* and hence they have been assimilated in *Agastya Gotra*.

He had his *ashram* on the banks of river *Devika* and river *Godavari*. He married *Priti* daughter of *Daksha* and begot son *Dattoli* (who is previous birth was *Agastya*). He also married *Ila vila* from whom he begot son *Vishrava* who

Java Connection

Agastaya Rishi's wife *Ilavila* performed *tapas* in Java. He is reported to have seen *Bhishma* and had discussions with him at the source of river *Ganga*.

married *Idevida* and got son *Kubera* (the god of wealth and father of *Yakshas*-rural demi gods).

11) *Bhrgu*
(Founder of *Bhargava Gotra*). *Bhrgu* is neither included in *Vedic* list nor in *Puranic* list of seven *Rishis*. He represents intermediate position after *Shranta Sutra* and before *Puranas* came into.

He had his *ashram* at Hardiwar and performed his *tapas* on Mount Puru in *Himalayas*. He has his *tirtha* by the *Bhagiratha* river. He had his ashram at *Godevari* river and a *tirtha* by *Narmada* river at *Bhrugukacca* (*Broach*).

Bhargavas-his descendents live in Orissa (Mount *Mahendra*) and *Dvarika*. He is reported to have visited Lord *Krishna* at *Dvarika*. He composed hymns in praise of Indra in *Rigveda*.

12) *Marichi*
(His son *Kashyapa* founded *Kashyapa Gotra*). He is sometime referred as *Daksha*.

Ravana was Pulastya's son

Pulastaya also married three wives *Pushpotkata, Raka* and *Malini* from whom were born *Rakshasas* (flesh eating demons), the foremost of whom was *Ravana* (from *Pushpotkata*). He gave lordship of *Lanka* to *Kubera*, which was subsequently seized by *Ravana*.

Sri (Lakshmi) was daughter of Bhrgu

Bhrgu Rishi married *Khyati*, daughter of *Daksha* and begot 2 sons (*Dhatr* and *Vidhatra*) and one daughter *Sri* (or *Lakshimi*) who became the wife of *Vishnu*.

Marichi married among others *Kala* who begot a son *Kashyapa*. He also married *Uma* who bore him, six sons who were later on cursed by *Brahma* for refusing to become progenitors.

13) *Pulaha*
Pulaha is adopted son of *Agastya* and hence he has been assimilated in *Agastya Gotra*.

He married *Kshma* daughter of *Daksha*. His progeny include *Picachas*, *Ghosts*, Snakes, Monkeys etc.

14) *Kratu*
Kratu is adopted sons of *Agastya* and hence he has been assimilated in *Agastya Gotra*.

He married *Sannati* daughter of *Daksha* and begot 60,000 *Valakhilyas* (attendants of the 'Sun's Chariot').

Himalayan *Rishis*

1) *Bhagirath* (*Gangotri*)
2) *Parashuram* (*Yamnotri*)
3) *Charak* (*Kedarnath*)
4) *Vyas* (*Badrinath*)

5) *Yagya Valka* (*Triyogi-Narayan*)
6) *Narqd* (*Gupt Kashi*)
7) *Adya Shankeracharya* (*Jyotirmath*)
8) *Jamdagni* (*Uttarkashi*)
9) *Vashistha* (*Dev Prayag*)
10) *Pippalada* (*Rishikesh*)
11) *Soot-Shounik* (*Rishikesh*)
12 *Lakshman, Bharat, Shatrugan* (*Rishikesh*)

Seven *Rishis* of Kashmir

1) *Ashvathama*
2) *Bla*
3) *Vyas*
4) *Hnumn*
5) *Krippacharya*
6) *Markandeya*
7) *Parshuram*

Gotra

One of the main roles of the seven *Rishis* is, being the founders of the seven main *'gotra'* – an ancestral lineage of the Hindu society. The *gotra* lineage, as presented in *Shrauta Sutras*, is based upon the principal of tracing patrilineal descant back to a common *Rishis* ancestor. Marriages are generally prohibited within the same *gotra* and this system is further consolidated through *pravara,* which includes remote ancestors of a family.

The replacement of some of the *Rishis* of the *Vedic* list of seven *Rishis* by new *Rishis* in the *Puranic* period is attributed to two factors by John E. Mitchiner[4] :

1) *Gotra* Factors
Gotra became a status symbol. Thus it became necessary to include new *Rishis* as progenitors or head of a *gotra* who had gained prominence among their followers or as *purohits*, which consequently lead to downgrading of other *Rishis* (*Gotras*) by declaring as sons of new *Rishis* or simply by excluding them from the new list.

2) Regional Factors
All *Vedic Rishis* are associated with northern region of India ,that is north of *Narmada* River or north of *Vindyans*. It is in this context that some of the *Rishis* of *Puranic* period ,who were from south of *Narmada* region and had established their *gotra* clan, were inducted in the new list. It is particularly note worthy in this connection that *Agastaya Rishi* is regarded as the author of Tamil grammar. In the period 100 BC to 200 AD, South India witnessed a golden age during the reign of *Satavahana* dynasty (50 BC to AD 240) who dominated in religious activities.

The seven *gotras* as depicted in various texts are as follows: (as per *Shruata Sutra*).

1) *Bhargava* founder *Bhrgu Rishi* (or *Bherdvaj*).
2) *Angirasa* founder *Angiras Rishi.*
3) *Atreya* founder *Atri Rishi.*
4) *Vaishvamitra* or *Kaushika* founder *Vishvamitra Rishi.*
5) *Kashyapa* founder *Kashyapa Rishi.*
6) *Vasishtha* founder *Vasishtha Rishi.*
7) *Agastya* founder *Agestya Rishi.*

Sub division of *Gotras*

The sub-divisions of these *gotras* are:

1) *Bhargava*

1.1) *Jamadagnya-Bhargavas*
1.2) *Kevala Bhargavas*

2) *Angirasa*

2.1) *Gautama - Angirasas*
2.2) *Bharad Vaja – Angirasa*
2.3) *Kevala – Angirasas*

Present Day *Gotras*

Over its long march of time the *gotra* system in India has undergone many changes. The number is no longer confined to seven. It has either got mixed up with *Varuna* or has multiplied as a result of inter marriages among *rishi* families (*pravara*). Now most of the *Brahmans* outside Kashmir are having *Sharma* as their *gotra* with sub divisions such as *Bargava, Vasishtha, Vishvamitra* (or *Kaushak*), *Bhardwaj and Dattatriya.* Similarly *kshitryas* are having *Verma* as their primary *gotra* and all *Vaishas* are having *Gupta* as their main *gotra*. There are variations among people of different regions about the number of *gotras*.

Kashmiri Pandit Gotras

Originally there were six *gotras* among *Kashmiri Pandits*:

1) *Dattatreya*
2) *Bhardwaj*
3) *Palladeva*
4) *Aupamanya*
5) *Maudgalya*
6) *Dhaumyayana*

By intermarriage and intermixture with other *Brahmins*, the number of *gotras* multiplied to 190 (see Annexure A2)[5]. A distinctive feature of these *gotras* is that some *gotras* are headed by ladies instead of males.

Explainations

1) Mahabharata 12-327; **"Brahmanda Purana"** 61,62; Matsya purana 1.2.32.96.
2) Yoga Vashishtha 3.91-3.96
3) John E Mitcher- **"The traditions of the seven Rishis"**, - Published by Motilal Banarasidass New Delhi p - 182
4) John E Mitcher- **"The traditions of the seven Rishis"**, - Published by Motilal Banarasidass New Delhi p - 131
5) Anand Kaul – **"Kashmiri Pandit"**, - Published by Utpal Publications.

Books Consulted

1) John E. Mitchner – **"The Traditions of the Seven *Rishis*"**, Published by *Motilal Banarassidass*, Delhi, 2000 AD Edition.
2) Anand Kaul – ***"Kashmiri Pandit"***, Published by *Utpal* Publications, Delhi.

Chapter Nine

Social Customs

Kashmiri Pandits are essentially gentle, friendly, peaceable and diligent. Their initial shyness and reserve belies an indulgent, gregarious, outgoing and fun-loving nature. They are epicureans and love good food, recreation, enjoyment and devotional music. Highly competitive and egoistical, their social traditions are spiced with a lot of exhibitionism. They are trendsetters wherever they settle and strike good relations with neighbors. Their yearly calendar of family and social activities is packed with events from birthdays to anniversaries, *ashtamis* (8th day of the bright fortnight), *purnimashis* (full-moon) to *amavasyas* (the 15th moonless night), fasting days to feasting days, and elaborate religious ceremonies extending over days and even weeks.

The social customs of *Kashmiri Pandits* are woven in the history, mythology and religion of the people. They have evolved over the centuries and been subject to a great churning, especially over the last 5 decades since India became free, more so after their forced exodus from the valley in the wake of terrorist violence in the last decade of the last century. Yet, the customs are so deeply embedded in the psyche of *Pandits* that they took them along as they moved to the plains of India and to different countries around the globe, to equip themselves with a sense of identity and a meaning in their daily lives. One does not, therefore, wonder at the observance by *Pandits*, settled even overseas, of *Kechi-mavas*, a custom as old as the time, when they prepare *khichdi* on the *Magha Amavasi* (the fifteenth day of the dark fortnight of *Magha*) and offer it to the *Yaksha*; or the custom of distributing the water-soaked walnuts to their kin after *Shivratri*, even when it entails sending them to large distances by mail; or participating in the elaborate wedding ceremonies, extending to several days, even of distant relatives at the expense of time and travel.

Most of the customs find their origin in some strongly held beliefs, others were need-based and yet others to suit the weather conditions and the resources, like gifting watermelons to wedded daughters on *Janam Ashtami* because they grow in plenty in that season.

Family Traditions

Kashmiri Pandits have centuries-old tradition of a heirarchical joint-family system with close family ties, now cracking up under the strain of migration. The head of the family is the eldest living male or female whose guidance and blessings are sought in all matters of social and religious importance, like choosing a career, selecting a spouse, celebration of festivals, buying or selling property etc. Though it is a

patriarchal system, it is essentially the female who is the foundation of the family, who rules the roost and keeps the family together. However, the family takes vital decisions collectively taking into consideration the sensibilities and urges of the younger generation. The emphasis is always on education and right vocation leading the march up the socio-economic ladder.

Community Life

Kashmiri Pandits are a well-knit ethno-religious community. Even in migration they tend to cluster together in colonies. They were the pioneers of modern education in Kashmir and take the credit for founding many educational institutions and setting up the first ever girls' school in Srinagar. Now, more than ever, they seek to redefine their identity through the establishment of religious, devotional and other community centers in diasporas, recreating some of the most revered religious symbols and temples in exile like the replicas of *Khshir Bhavani, Sharika*, etc. Quite a number of temples and shrines, dedicated to holy men, savants and sages like *Rishpeer, Rupa Bhavani, Swami Laxmanji, Bhagwan Gopi Nath* etc. have come up in the new habitations in exile. It is these centers more than any political ideologies, affiliations or platforms that bind the community together.

As opposed to the Hindus in the rest of India, there is no cast system in the *Kashmiri Pandits*. They are predominantly *Brahmins*, with a sprinkling of the trader class called *Bhoras* who specialized in the sale of herbs – dietary and medicinal. However, this is not a watertight classification, with the *Bhoras* rapidly following in the footsteps of the larger community and getting into education and professions. The priestly class, also *Brahmins*, called *Gurus* or *Gors*, who were the reservoir of learning and scriptural knowledge in the hoary past and would preside over all the social-religious and even secular functions of their *yazmans* (clients), are now fast getting extinct, largely because the *Pandits* never made them feel proud in their profession nor provided an economic stability to this class thus, rendering them penurious, dependent and even greedy. Now most of the *Pandits* perform the common social and religious ceremonies through audio taped instructions, or from the ritual books.

Education as a means to an end is a sin qua non of *Kashmiri Pandits*. It equips him with knowledge and the means to livelihood, and to ascendancy in life. It is the main goal of their life that led to a common taunt of Muslims, 'The best way to hasten the delivery of a *Pandit* baby is to dangle a book in front of him as soon as the head is out.' In fact, education is the main *mantra* that initiates a baby into life resulting in nearly cent percent literacy in *Kashmiri Pandits*. That is why they are into teaching, sciences and arts, medicine, engineering, IT, law etc. Now more and more are tending to entrepreneurship and business. The rural folk, besides looking after their agriculture, took up government jobs like teachers, technicians, and clerks to supplement their incomes.

Food

Kashmiri Pandits eat four meals a day – a light breakfast and evening tea and two major meals of lunch and dinner. In contrast to the *Brahmins* elsewhere they are essentially non-vegetarians. This is attributed to the climate, which is harsh in winter when hardly any vegetable could grow except *hak*.

The breakfast usually means a loaf of bread from the baker, a smaller version of *Nan* (unleav-

Cooked Delicacies

Non Veg dishes

1. *Rogan Josh* - spicy hot cooked meat
2. *Kaliya* - light spicy meat
3. *Yakhni* - meat cooked in curd
4. *Shami* - minced meat cooked in curd
5. *Kabargah* - fried meat ribs
6. *Chicken* - both fried and cooked

Fowls that migrate in winter and seek shelter in watery bodies are a delicacy.

Veg. dishes

Some ubiquitous vegetarian dishes on festivals are:

1. *Nadir* - *Yakhni* - lotus stems cooked in curd
2. *Damaloo* - solid potatoes fried in oil and then cooked
3. *Chock wangun*- cooked brinjals (egg plant) with sour taste
4. *Saag* – Green leafy vegetable.
5. *Monj – Knol – Khol*
6. *Razma* – beans.

ened wheat bread), with *kehwa* tea (hot sugared tea without milk and spiced with cinnamon, saffron, crushed almonds and cardamom) prepared in a *Samavar*, now fast being replaced by, what is called, Lipton's tea (the universal tea with sugar and milk added to taste). The evening tea could be *kehva* or Lipton's or a switch over to *sheer chai* (a beverage, especially of the rural folk, of hot tea with milk, salt and cooking soda) with a bagel (*telwor*) or some other form of wheat bread.

The major meals consist of the staple diet of plain boiled rice (*batta*) and vegetables:– *Hak* (collard green), *Monjas* (knoll-khol) gourd and pumpkin, eggplant, cauliflower, cabbage, carrot, *sochal*, *leesa*, *wostahak* etc. Potatoes and *Nadru* (lotus stalk) is a common item, featuring alone or in combination with other vegetables or non-vegetarian preparations; lentils and peas are used sparingly while *yogurt* is almost invariable. Mutton, fish, eggs, fowl used to be cooked on special occasions but figure more often now with the upwardly mobile social classes who have also taken to serving wine and whiskey. Vegetable medleys, alone or with non-vegetarian items thrown in, are the theme in the diet, common examples being: *nadru* and potatoes, potatoes and spinach, *Hak* and *nadru*, fish and *mooli*, eggplant and gourd, *nadru* and *dal*, cabbage and mutton, mutton and radish etc. Food is well spiced with chilies, a hot favorite. Fruits and sweets, formerly scarce, are now finding a place in the menu.

Dress

About fifty years back at the time of independence of India all the *Kashmiri Pandit* males and females had a unique dress mostly used in Kashmir only. It has now given way to a common dress worn by north Indians. The only surviving dresses are the headgears worn by males (*dastar*) and females (*taranga*) at the time of their marriages.

The traditional dress of a males included a *pheran*-a long, loose, round, woolen robe up to a length down the knees with a another matching robe of white cotton called *poch* which acts as a

sort of lining to woolen robe. The head gear called *dastar* or *saafa* is actually a five by one yard length of muslin cloth, plain or dyed tied round head with a notch in front. The ladies also used to wear a dyed *pheran*, usually of cotton or fine wool, with a *poch*. The *pheran* had woven red tape on borders and arms. The *pheran* used by males is still in vogue especially during winter months when people are looking for comfortable dress to cover their body.

The ladies head gear, called *taranga* is an assemblage of a long drawn cap with top fixed with *zarbab* (cloth woven with gold thread) .The cap has a well starched and polished band of white cotton ribbon about two inches broad all around head and a *zooji* (an oblong, about one yard by half yard long length of fine cotton cloth, fully decorated with woven patterns) worn on top of cap. The married ladies also put a *puuch* – a long narrow piece of twisted, well starched cotton cloth, running from head to feet, patterned like a hooded snake, on the back side of *taranga*. They also tied a long narrowband of cloth (usually coloured) called *longi* round their waist to hold the *pheran* tight while working or moving. Children also wore *pheran* with a cap.

The shoes used were wooden sleepers called *khraw* or grass sleepers called *pulhor*.

Marriage (*Vivah Samskar*)

(see Chapter 19 for religious rituals).
There is possibly no social function anywhere in any community as elaborate, as protracted, as consuming of time, energy and resources, as a *Kashmiri* wedding. It is a process that starts mentally with the birth of an offspring. It is not uncommon for the parents to comment on what type of a bride or groom they would like for the baby when it grows of age. If it is a girl, the parents start collecting items like jewelry, bridal dresses, expensive garments like the *pashmina* and *shahtoos*, and numerous gifts for the groom and his near relatives over a long period of time. This makes her dowry at the wedding time.

When the time is ripe the family starts looking for a suitable match commensurate with the social and economic class, the education and the vocation, the physiognomy and the astrological profile. The family priest prepares the *Tekni* (the astrological profile) from the horoscope and, supplemented with the secular profile (bio-data) of the groom/bride and the details of the immediate family tree, the information is deposited with a professional marriage councilor or interlocutor called *Manzimyor* (literally a go-between) who matches the details with a list of prospective grooms/brides from his data bank. However, some families make matches through social intercourse or through common friends and relatives. Once the *Teknis* are matched and the other expectations met, the boy and girl meet over a cup of tea or a meal and get to know each other as much as possible in a couple of hours. Second and even third meeting are common to reassure oneself before the deal is clinched. This could soon be followed with a formal ring ceremony.

After exodus from Kashmir most young girls and boys, who move away from their parents to the major metropolises and other towns of India in search of education and jobs, find it convenient as well as expedient to strike relationships on their own, within their own community as well as outside. Thus we see an increasing trend to, what are termed, 'love marriages' and 'intercommunity marriages', which are most of the time within the Hindu fold. However, a few inter-faith marriages too are reported now and then. A few traditional

Dapanbatta

It is a tradition among *Kashmiri Pandits* to visit close relations in person and invite them. A visit to mother's paternal home or brother's family along with the boy or girl who is getting married is essential. The date for visit is fixed in advance. A feast called *Dapanbatla* is served to guests and others and before departure the mother is given a new sari to wear along with cash (called *Atgath*) and some traditional items such as "*Athor*" (to be worn on *dejhor*) and common salt packet.

A specialty on such occasion and other auspicious ones is the burning of incense called "*Isband Zalun*".

functions are :

1) *Gandun* Ceremony - (*betrothal*, ring ceremony, or *kath-bath*).
Gandun literally means tying up. It is a formal social function when the boy and girl are declared betrothed, and morally, though not legally, bound to marry on a future date. Quite a few *betrothed* couples have fallen apart due to one reason or the other without legal consequences.

On an auspicious day the close kin, especially the elders, of the boy would be invited by the girl's side to a high tea, to give the *betrothal* a social sanction, and get to know each other, exchange pleasantries, confidences and gifts for the prospective bride and groom and discuss the dates, venues, and other formalities and conditions to be met and observed regarding the various aspects of the wedding. The girl is adorned and presented to her prospective in-laws and blessed by them. In recent times *gandun* has given way to a formal ring ceremony with the boy and girl additionally exchanging rings in the presence of close relatives of both sides

V'ar

V'ary is a preparation made on special occasions. It is rice porridge prepared by cooking rice with oil, with the addition of some spices, salt and lamb intestine called "*Chicher*" or broken pieces of walnut kernels (for vegetarians)

Isband Zalun

Isband zalun is a tradition of burning a dry herbal seed called *isband,* which when burnt in fire produces an aroma. It is observed on auspicious occasions. These seeds are held in the right hand fingers and then applied to the forehead of person, who is being blessed, along with a prayer for his/her prosperity and good health and then put in the fire pot (which is usually a *kangri* - a fire pot woven in a willow basket with handles to carry it with hands). All the present members perform this tradition in turns.

amid feasting and celebration.

2) *Dapan* (Pre-matrimony) - The pitch and tempo accelerate after the *betrothal*, with the shopping sprees, the advance payments to hoteliers and marriage halls, the arrangement of traditional *Kashmiri* cooks and professional marriage singing troupes, the printing and addressing and posting of invitation cards, the personal visits to close relatives and friends, soliciting their participation in the wedding a (called *Dapan bata*, which meant personal soliciting but often ended with feasting by the boy or girl with those solicited and receiving gifts and blessings - see Box).

The count down to marriage provides the well-deserved and desired period of courtship for the couple – something that could not even be thought of a few decades back but is openly encouraged now.

3) *Livun* - This literally meant washing and painting with sanitized earth during the days of brick and mud houses but now translates into face lifting of the houses with repairs, washing and painting and decorating it. The close relatives and neighbors are invited and, besides other items, served with a delicacy meant for the occasion called V'ar (see Box). It starts on an auspicious day, which could antedate the wedding by a few days. The bride is given a bath and her hair is let loose and oiled with tender care and affection by her loved ones to the accompaniment of music and dance and feasting and singing and the burning of *isaband* (see Box). The singing goes on for late hours into the morning every day to the end of the wedding. The girl does not tie her hair till the day of her wedding. The groom as well as the bride-to-be is instructed not to stray far from the precincts of their neighborhood, nor to travel to distances till the wedding function lest there is a mishap and this period is called *lagnan chamit* (the hibernation period before the day).

4) *Mehndirat* - (the night of the henna, ladies sangeet). This is a night of special celebration.

The role of Bua (Paternal aunt)

The paternal aunt (*Bua*) is in charge of the *Mahandirat* functions. She applies *mahandi* to boy or girl along with chants of *Wanvun* (*Kashmiri* hymns) and then to the entire guest who are present. She receives gift of cash (called *Manzizung*) from the parents of the boy or girl and from all close relations. Professional *mahandi* applicators are now called for making nice floral designs on the hands and feet's of the girl. During the day *Bua* has to carry out other functions: She has to draw floral designs called "*Krul*" at the entrance of house with synthetic paints put on lime base. She has also to prepare *'V'ar* on various occasions (See box) and *Ksheer* (sweet rice pudding) for for *Devgon* function.

Tektal

All the ladies who participate in the *Devgon* function have to clip "*Tektal*" to their *saris*. *Tektal* is a piece of paper, preferably cut from golden sheet, on which the design of *Sptgrit matrikas* or simply seven marks of *Sindur tika* are drawn. It has to remain on the head till the performance of *puja* comes to an end.

The guests start pouring in early for dinner and to partake in the painting of henna on their palms and soles, in different designs, this being the henna night. The function starts with the anointing with henna of the groom/bride-to-be by their paternal aunt (*Bua*), to the chanting of *henzei wanwun* (*Kashmiri* hymns) by the ladies and the burning of isaband. The aunt receives gifts in cash and kind (manzizang) for being specially privileged to initiate the proceedings. She has also drawn the *Krul* (a floral design with paints at the entrance of door with a welcome message (like 'Welcome to the marriage of so and so'). *Gulimyooth* (gifts) also flows in for the hosts to the accompaniment of good wishes and blessings. Simultaneously the singing troupe begin their music and dance, often with the *vaakhs* (quatrains) of *Lalla Ded*, that mystic poetess of yore, and as the function warms up the guests too join in the fun, soliciting or singing special tunes and songs, and the youngsters, elders, in fact, everyone present is led by hand into the center to be a part of the fun and merriment. Dinner is served even as the singing goes on till the early hours of the morning when the tempo and pitch rise to a climax with the most favorite songs making an encore.

Dejhor

One of the important ornaments, which is put on the girl and is to indicate her marital status for the rest of the life, is "*Dejhor*" (see Chapter 19 "*Vivah Samskar*" for its religious significance) (*Dejhor* is a triangular pair of ornament made from gold with two holes on each piece, for wearing on each ear with the help of a long thread /or gold chain about one foot down the ear This substitutes *mangalsutra* worn in the neck after marriage by the ladies outside Kashmir.

5) ***Devgon*** - It is mainly religious function where the boy or girl is given a bath with consecrated water, purified earlier by a religious ritual (see Chapter 19). In the case of girl's marriage, she is given jewellery to wear also consecrated at the religious ceremony. The main rituals are:

Vyug

Vyug is symbolic representation of various "*grehas*" of the universe. (Known as *Suryamandal*). It is made by drawing a circle on the ground, about four feet in diameter .It is filled with lime powder. Floral designs of *grehas* are drawn on it with various colours or previously dyed saw dust. Two earthen plates filled with rice with a coin on top, are placed on two corners on the eastern side which represent the presence of Shiv and Shakti Bridegroom is made to stand, facing east, on this Vyug, when he proceeds to brides place. Again he is made to stand on it at bride's place, along with bride before and after marriage ceremony. In some families there is a tradition of drawing *vyug* on some auspicious days as well .As for example on *ashad shukla saptami.*

a) ***Varidan*** - Preparation of *Kheer* (a sweet rice porridge) and *mungvor* (cakes made from a cereal 'moong' flour) for seven deities (*Spt Grit Matrikas*). It is carried out by *Bua* (Paternal aunt) on a movable hearth with seven openings called "*Varidan*", at a place which has

been cleaned and smeared with earth. However, this is being replaced with gas stove now. The *Kheer* is then placed in number of earthen plates. On top of which is placed *mungvor* and a walnut. Seven out of these are offered to seven Mother deities during worship and the remaining ones are distributed as *prashad*. All the participating ladies put on *Tektal*. (see Box).

b) *Kanishran* - Bathing with water, which has been consecrated in a ritualistic ceremony. Recitations of *Kashmiri* hymns (*Wanvun*) are made by senior ladies. A clean sheet of cloth is held above the head of boy or girl, who is getting married, by two persons while others keep on pouring consecrated water along with herbs over the head. No soap is used. One may take a regular bath later on.

Aarti Performance

Performance of *Aarti* involves four steps:

1) Performing *Alat* (see chapter 16) for its significance) by moving a glass of water over the heads of couple in clockwise manner.
2) Moving a plate, holding seven lighted wicks in lamps made from rice flour, over the heads of couple in clockwise manner.
3) Offering a piece of sweet or sugar candy to the couple to nibble with their teeth three times
4) Blessing the couple with kisses and flower petals on their heads.

c) Fixing of Ornament - In case of girl's marriage, the gold ornaments are first consecrated in a ceremony and then put on the girl. Care is taken that it does not disturb her hair which has been let loose a few days earlier on "*masmuchrun*" function. Twigs of mulberry tree may be used as aid for touching the hair. No comb is to be used. One of the important ornaments to wear is dejhor (see Box).

6) *Lagan* (wedding) - It involves both religious and social rituals. Religious rituals have been described in Chapter 19. Social traditions are :

a) At Bridegrooms place - The groom gets a haircut and shave and a bath while the guests are gathering and being served light refreshment. To the accompaniment of Wanwun and the burning of *Isaband*, the groom is helped into a dress of *Achkan* and *Churidhar* (high-buttoned jacket and tight-fitting wrinkled trousers). A turban of pink or light yellow colour is fitted on his head by his uncle or an elder proficient in fashioning the headwear, with a tongue of hair peeping in front. A saffron *tilak* (dot) shines in the

Jaimalla Ceremony

A new tradition has been introduced lately where under the bride puts on a floral garland in the neck of bridegroom and then the bridegroom reciprocates by doing the same to the bride. This ceremony is called "*Jaimalla* Ceremony". The garlands are put in the presence of guests who clap loudly when these garlands are exchanged. It is time for photographers and video recorders to click on their cameras. This act has no religious significance.

center of his forehead. A brand new shoe gives him a dignified light tread, and a handkerchief peeps lightly from the left upper pocket of his jacket. He will have company from now on with a chaperon holding a *Chattar* (floral umbrella) on his head and another blowing into a large conch every now and then, announcing him wherever he moves. In short he is all set to win his bride as he steps on to a *Vyug* (see Box), faces east while his mother comes forward to perform *Aarti* to the admirationa and the blessings of the restive *Baratis*. From here, to the accompaniment of a long and loud sound of the conch, and the wanwun by ladies and showering of petals, dates, sugar-pellets (shirin), he is led to a decorated car and seated, flanked by a troupe of kids, one of whom is dressed especially like a baby bridegroom called Poth *Maharaza* (after-groom). The bridegroom's car leads a procession of cars and buses filled with the *Baratis*.

b) At Brides place - The main hub of activity is the bride's place. Here too the guests arrive to receive the *Barat*. The bride has a shower and is soon flanked by a hive of busy ladies, working with brushes and combs, with oils, scents and perfumes, plaiting her loose hair into the right shape and style, helping her dress in an exquisitely brocaded soft silken sari, generally of a shade of red and fitting a headwear called *Taranga* (see under Dress). Soon her arms are jingling with gold bangles, ears dazzling with dejhor and ear rings, the neck heavy with necklaces, the fingers smothered with rings of various designs, the hands and feet patterned in henna, a dot of saffron shining in the middle of her forehead, blazing a trail of sweet fragrance wherever she moves. She is like a fairy, fit for a god!

Meanwhile the reception is being given final touches- for this is the real test of the parents, an event which will be talked about for a long time and recounted in the near and distant future, salvaged repeatedly from memory, from albums and, in modern times, from audios and videos - the huge colorful *shamiana* which will accommodate nearly 500 people, buntings and balloons, flower pots and vases, designs and decorations, incense and fragrance, and a red carpet right up to the road where the groom and his party of *Baratis* (the guests of the groom's side) arrive in a wedding procession to be received with full ceremony and *regalia* through gates and arches, under the glare of flood lights, to the sound of conchs and the soft melodious strains of *Shehnai* (a wind instrument) as the groom and the elders are being garlanded and hugged, and kissed on the forehead in an effusive outpouring of bonhomie and affection. They are seated and served courses of snacks while the groom is led to a *settee* on a specially raised and highly decorated dais where the bride, helped by bride-maids and bellies moving slowly and softly joins him sitting on his left, to the clicking of cameras and the cheering of people. Now a days the *Jaimala* (the ceremony of exchange of garlands between the groom and bride in the *Swayamvara* fashion of *Ramayana* times - see Box) is performed at this point. Soon the couple are led to a *Vyug*, facing east for *Aarti* and then to a door of the house for the *Dwar Puja* (worship at the door) as a prerequisite for the groom to formally enter the house of his in-laws for the first time and from there to a specially consecrated spot for the elaborate religious ceremony of uniting the couple in the eternal bliss of holy matrimony. This takes six to eight hours depending how quickly the priest performs the rituals *Baratis* are served with a sumptuous lunch/dinner, nearly always vegetarian, with numerous dishes, courses, refreshments, snacks, cold drinks, ice creams thrown in.

The religious ceremony over, the close *Baratis* who stayed back are now all gathered for the final, emotional act in this real life drama – the *Vidai* (farewell ceremony). The groom steps into the *Vyoog* and the bride is helped out from her house from the window by her maternal uncle in his lap and placed on the *Vyug* by the left side of the groom and both go through the symbolic *Aarti*, biting from the same sweet thrice over, their *mananmalas* (golden chains tied around their heads) exchanged between them, as they step out towards the waiting car, thronged by all close friend and relatives of both sides, showering petals and blessings, singing songs, and bathing the scene with the tears and wails of separation. She departs, this beloved of her parents, dear to her siblings, friend of friends, in a royal farewell, taking along a dowry, a pot of yogurt (*Dud dull*), huge bowls of crystal candy (*Nabad nott*) and the anguished hearts and plaints of loved ones.

> **Athor**
>
> *Athor* is a broom like object about three inches long made of threads coated with silvery or golden shine. It may be made from gold also which looks like an inverted cup to which small hanging chains and beads are fixed.

7) *Nosh Annin* - (Getting bride to home) The couples at home are received with the singing of songs by the young girls and ladies at the house. They are again made to stand on the "*vyug*" where all the formalities of *Aarti* as stated above are carried out by the eldest lady of the family. The "*mannanmals*" of couples are removed and they are directed towards the entrance of the house. A little fun by the sister of the husband adds to the joys of celebration. She bolts the door from inside the entrance and does not allow couple to step in till she is promised an acceptable gift by her newly married brother. This is called "*Zembrand.*" The couple upon the entrance to the house is lead to the kitchen and made to sit there on chairs (originally it was on the hearth) where they are served with symbolic food and blessed to live as a happy family unit. While the husband is allowed to go wherever he wants, the bride is ushered to a place, which has been decorated for her to sit. The eldest lady of the house is the first person to lift the veil of the bride to see her face in the presence of on lookers who have assembles there. The bride has carried a gift of gold ring or chain for her in her purse from her home and she offers it to her. It is accepted as a routine and is displayed to eager onlookers. As a matter of fact she has carried gifts of gold ornaments for all close relations and also dresses for them and even distant relatives which are in a trunk and would be distributed among them later on. *Kashmiri Pandits* do not demand cash as dowry (a custom which is so widespread in Indian society). A traditional dowry includes gold ornaments dresses of bride, some presents for family members, utensils etc. Recent additions include television set, music system, refrigerator, furniture and may be a car as well. For the time being every one wants to see the bride and assess the quantity of her gold ornaments, which she has got from parents side.

After she is served with milk or tea and sweets which she accepts after much persuasion,

the bride is lead to a room where she is given a new dress and additional gold jewellery to which she is helped by the young ladies of the house. An essential part of jewellary to the bride is a gold chain called "*Atth*" which replaces the cotton thread of "*Dejhur*" which the bride is wearing from her parent's home. An "*Athor*" is fixed to the "*Atth*" at the bottom below where there is "*dejhur*", on both sides of her ear. The bride has to wear this combo of *Atth, Dejhor and Athor* always as a status of her married life *Kasmiri Pandit* ladies do not follow the tradition of putting on *sindur* at parting place of hair as a symbol of married status nor do they wear *Mngalsutr*.

8) *Satrat* - (the blessed night) The newly wed couple, husband usually in a new suit, and wife in new dress goes back to her parent's house in the evening of the same day of marriage (or next day if it happens to be Saturday) for what is called time. The couple are served a dinner along with other family members. This is an occasion to introduce newly wed son in law to other close relations of girl's family. He is given new cloths, usually a suit, to wear at his in laws place and so is the case with the bride. Both of them return to their home (usually very late in night) along with another "*Duddhul*" and "*Nabad noot*" for the family.

9) Phirsaal (The return invitation) and *Gharachun* (entering the house). These are two more functions that make the whole series of dramatic events of this wedding so tiresome, yet so colorful and zealously adhered to, to an end.

Phirsal is an invitation to the couple from the bride's people to stay with them for a few days so the groom gets to know first hand the immediate relatives, and to feel and be like a member of the family. More gifts accrue, new dishes are served, and sometimes picnics thrown in .This function are now giving way to *Garachun*.

Garachun is an optional grand invitation the bride's and the groom's people owe to each other by virtue of a long tradition of exchange invitations, that most would like to get over with sooner or later. It is like a mill round the neck; the earlier it is got rid of the better. The idea is to invite all the relatives of the groom to the bride's side and vice versa, for a closer acquaintance with each others relatives and friends, to an elaborate multi-course dinner/lunch. This is the occasion to wear your best dresses and your best jewelry, to showcase your culinary aesthetics, and in short to do something special and memorable. In that race of one-upmanship the function becomes more and more complicated and elaborate. The invitees assemble outside the host's residence and are welcomed by the traditional *Aalat* (see Chapter 16 for details) as they file past in a line, entering the house (*gara achun*) of the host. The function drags on for many hours what with pre- and post-lunch/dinner snacks/tea/kehwa/coffee/hard and soft beverages/music/dance etc. Cash flows in from the bride's to the groom's people on all occasions.

Mekhal/Upanyana (Thread ceremony)

The thread ceremony is the most important religious ceremony for male off springs of a family, which has morphed into yet another elaborate social function. Essentially it is the symbolic wearing of the sacred thread that initiates the boy into the life of a student. In effect he becomes a twice-born *Brahmin*, in prepara-

tion of the *bramcharya* (student) phase of life, learning at the ashram of a *guru* (precept), doing all the family chores for the guru including collecting *biksha* (alms), acquiring knowledge and skills to prepare for the next phase, the *grahsti* (family) life. No boy can marry until he has worn the sacred thread. The boy going through the thread ceremony is designated as a groom during the tenure of the function.

The whole ceremony assumes almost the same elaborate form as the wedding with *dapanbhata* (invitation), levun (washing and cleaning), *mehndiraat*, *devgon* and the *mekhal* (the thread ceremony) proper The additional function is *Durbatta* (see Box).

The religious function is a long-drawn havan (see Chapter 19) with the chanting of *mantras*

Durbata

An invitation for a special lunch function is held prior to *mahandirat* or on the day of *mahandirat* for boys' maternal grandparents along with all their relations, friends, and neighbours. The assemblage may go up to more than hundred. They are treated as VIPs and served with many courses of a nice meal. The invitation is not for nothing. They bring costly dresses for boy, his mother, father and other relations as presents. The ladies in their best dresses and jewellery are eager to join this function. A token amount of money is paid to the receiving family as "*Gar -Achun*" (first time entry to the house) by those who are going to boys house for the first time of time.

and hymns to the accompaniment of the sound of conchs, and the fire offerings by the 'groom' who, attired in yellow cotton robes and animal skin like a *bramcharya* of yore, with his head clean shaven except for a chog (a short shock of hair on the crown), sporting a saffron dot on the middle of his forehead and a *Narivan* on his wrist, solicits *dakhshana* in a begging bowl for the priest (precept), accepting it from the guests who offer abid (alms in the form of cash) and utter blessings for the groom. The guests are served refreshments after they have made offerings to the fire. *Shakerparas* (cookies made of the flour of water chestnut), a special delicacy for the gourmet, are served on the occasion .The main functions on the day of *upanyana* are as under:

1) <u>*Narivam Kharun*</u> – The ladies of clan who are wives of near relations from paternal side assemble at the place where religious function is taking place and are helped by their respective husbands in putting on a band of *mavli* (called *Narivan* in *Kashmiri*) in their hair, with the help of mulberry twigs, so that it hangs down by the side of both the ears of the lady. They put on *Tektal* (see Box in marriage ceremony).The ladies after this are invited on various occasions in the performance of religious ceremony to represent the *parivar* (same *gotra* persons).
2) <u>*Abîd*</u> – Cash donation for the family priest who is conducting the ceremony. The first person to offer *abid* is mother's sister (*masi*) and her family, followed by others. *Abid* is a tradition in which the boy symbolically is asked to beg cash from relations

and parents to pay the sacrificial fees (*guru dakshina*) to the priest who has initiated the boy through *yagnopavit* ceremony.

3) Serving Refreshment – While the religious function is going on (which goes on till the evening) people come to offer *abîd* and later on they are treated to various kinds of refreshments such as hot tea, cold drinks, ice cream, snacks, sweets, fruits etc. A recent trend has been to set up stalls where choicest snacks, besides fruits, drinks etc are offered. Maternal side (*matamal*), paternal aunt (*Bua*) and mother's sister (*masi*) all participate in offering these refreshments. Packets of sweets are offered to guests for taking home.

4) Visit to the Temple – After the religious ceremony is over, the boy or boys are dressed in new clothes and a turban is put on the head. Then they are taken to a temple for a *darshan* of the deity to seek blessings.

5) *Prashad* – While the boys are on the visit to temple the place around the *agnikund,* where the ceremony has been going on, is cleaned and smeared with water and earth for serving dinner to boys, priest and all those who had kept a fast during the day. The special menu of dinner is *moong dal* (cooked lintel) and vegetables served with boiled rice. After serving food to them it is shared by all guests as *prashad.*

6) *Vyugs Nachun* – When *Mekhal maharaza* (*Maharazas*) are on visit to temple the ladies assemble to perform a dance to celebrate the occasion.(For details see under dance in this Chapter).

7) *Kushalhom* - Next day after *yagnopavit* ceremony the sacred yellow *yagnopavit* is replaced with a normal white *yagnopavit.* A small *homa* is performed and lunch is served to close relatives before they leave the place.

8) *Atgat* - All the married girls of family, who were invited, are given presents of cash (called *atgath*). This may be sent to them few days after the function is over.

Other Social Functions

Although marriage (*Vivah*) and *Mekhal* are the major socio religious events, there are other karmic *sanskars* such as *kahnether, namkarn* etc. Which are celebrated at a lower scale? These have been described in Chapter 19. *Kashmiri Pandits* celebrate their festivals with great fun. These have been described separately in the next Chapter (see Chapter 10).

Death and Mourning

Life and death go side by side while celebrations bring joy and excitement, death in the family cause's pain and mourning. The religious rituals associated with the death have been described in Chapter 20. An intriguing part of religious rituals is that the spouse of the deceased person is not involved in the performance of religious ceremonies as they are not blood relatives, who only can perform these rituals. Some social traditions are as follows:

a) *Punndâv Chatn* – Soon after knowing about the death of an elder, the ladies

of the house and closely related ladies remove gold chains, which they usually wear round their necks, as the first act of mourning. This is put back after the mourning is over.

b) Bâk Travn - During the first 10 days the elder ladies of house who have joined in the mourning, cry and weep in the morning, which may last for half an hour, to express grief at the departure of a dear one. This is called *Bâk Travn*.

c) Chhalun (Cleaning) - All except the elder son or sons and widow of deceased person choose a date falling on Monday, Wednesday, Thursday or Friday before 10th day for taking a bath and change their cloths. The widow takes first bath and changes clothes on 13 day after the death of her husband.

d) Dahim Doh - Tenth day mourning - On the tenth day after the death of an individual when males of family return from the bathing *ghat*, after performing rituals there (described in Chapter 20), all the relations and neighbors come to the family to join in their grief. This is the last day for public mourning. The next two days are for religious ceremonies only. On this day the married male sons of the deceased person, who have to tonsure their heads at the bathing ghat, receive new dress for wearing at ghat from their in laws along with a shawl to cover their body. The in-laws of son's also arrange to serve milk, tea, fruits etc to all the mourners at house. In case of death of wife, the husband also takes bath on this day.

e) Year long mourning – The mourning lasts technically for one year when the first *shraddha* of the dead ancestor is performed. During this period the widow of the deceased person does not participate in any celebrations outside home. No celebrations are held at home. However, all religious rituals are performed strictly as per religious needs. Close relations keep on visiting the family on important festival days to share the grief. An earthen lamp called "*Sandya Chong*" is kept on burning in the evening at some window to guide the spirit of deceased one.

f) *Shadmos* and *Vaherver* - Six months after the death of an individual a homa is performed at the house. All the near and dear ones are invited for a dinner.

On the first death anniversary (called *Vehrver*) after performance of *Shraddha* (see Chapter 20) a dinner s served to close relations to mark the end of mourning.

Singing

There are two types of singing practices:

a) *Wanavun* Ceremonial singing
b) Normal singing

a) Wanavun - It is one of the earliest forms of folk lore among *Kashmiri Pandits*, which is used as a ceremonial chant on various religious ceremonies such as *vivah, mekhal, kahnether* etc. (see Box).
Wanavun Verses have been composed for all the social traditions, associated with various religious functions, such as *Krul Kharun, Manzirath, Devgoen, Mekhal, Yeoni Travun, Abeed, Lagan, Poshpooza* etc. (see Appendix A5).

b) Normal Singing - *Kashmiris* have a rich collection of songs, which they enjoy

Wanvun

Wanavun always starts with the word *"Hanzae"* [1] which signals a call to the ladies to join a session of ceremonial chants. The elderly lady who leads the group is called *Vanavan-gar*.

Some say *wanavun* represents Kashmiri version of *Shastri Sangeet*.[2] In its form, *Wanavun* is a couplet, the second line of which is shorter than the first. It is always sung in syllables. For examples the word *Hemzae* is recited as

H....h... h…n….n…n…zae….zae….zae

The Couplet

Shoklam Karith Hyotay Vanavoenuy
Rut Phal Dyutay Māji Bhavanae

(With the recitation of *Shuklam* have we started chanting *Vanavun*. Mother *Bhavani* has bestowed upon us a boon benign) would be sung as:

Sho..o..o..k..k..l..l..l..m..m; Ka..ka...ka…rl..ri..th..th;
Hyo..hyo..tay…tay…tay;Va…Va..Va..na..va..voe..voe..ny..ny..ny's;
Ru..ru.t..t..t..Ph..ph..ph..l..l..l.. Dyu…dyu…ty…ty..ty; Ma..ma..ma..Ji..ji.
Bha..bha..bha..va..va..va..Nae..nae..nae.

It is custom to start *Vanavun* with the call to Lord *Ganesha* as indicated in the above *Verse*.

singing on several social and other events. Some of these songs are sung by individuals or groups to the tune of music on *mahandirat*. Recitation of *Lal Vakhs* (called *Vâk-Shruk*) is common, before the start of musical singing.

Music

Kashmiri Pandits do not boast of a great musical heritage. The instruments they play on social or other occasions are:

1) <u>*Tumbeknari*</u> – It is a percussion type musical instrument made from hard baked clay. It is cylindrical pipe like object, about 4 inches in diameter and 15 inches long. One end is board, about eight inches in diameter to which sheep skin has been fixed hard. When played it is held tight under the pit of the left arm and beaten hard by both the hands in a rhythmic order.
2) <u>*Ghagar*</u> – The domestic metal pitcher *Ghagar* is played by hitting it hard with a bunch of house keys to produce rhythmic sound along with the sounds of other instruments.
3) <u>*Nott*</u> – It is like the domestic earthen

water pitcher with a narrow neck. It is played by hitting with both the hands to produce musical sounds.

4) *Chumta* – Metallic long tong like an object fixed with small metallic discs which are played by shaking it to the tune of music.
5) *Other objects* – such as metallic plate (*Thal*) metallic Cup (*Khos*) etc are also sometimes played to produce rhythmic sound.
6) *Harmonium* – It may also be played if a harmonium playing person in available.

There are great professional music players of *Sitar*, *Santoor*, Flute, *Rabab*, *Tabla* among *Kashmiri Pandits* but they are not part of social tradition.

Dance

Kashmiri Pandits do not have a great tradition of dancing like their neighbors in Punjab. A few traditions may be described as under:

a) *Vyugs Nachun* - The only traditional dance is the one called "*Vyugs Nachun*" – where under several ladies assemble after a religious function, such as mekhal is drawing close. These ladies celebrate the event by making a round circle and going round and round with each one of them going into the middle of circle by turns. While dancing the ladies keep on singing a few couplets of joy and prayers. The lady who is in the middle is named and recitations are sung in her honour. Unlike *Vanavun*, the rhythmic beat in the singing is faster. An example:

i) *So'ndav Gndm Te Dil Hai Gom Tazy*
................Lal Baneo Âj Maharazy
(I have worn a gold chain, which has brightened my heart. It is so because so and so....... (name of person) has become *maharaza* (king like person in whose honour the ceremony has been performed).

ii) *Haer Vch Nchneyte Saer Sonsundye;*
(*Haer* in *Kashmiri* means flying bird myna which symbolises prettiness). The word *Haer* is replaced with the name of the lady who is dancing in the middle of circle. e.g. (*Kishni/Ratna/Shoba*). The second line of this couplet is repeated with other demands e.g. *Hari Gch Chndnhar* suit S'on *Sundye* (*Haer* wants a *Chandan Har* that too made of gold. *Chandan* Har stands for necklace).

Again
Hari Gchi (name of item of demand e.g.bangle) Sute S'on *Sundye*.

A few more rhymes are:

iii) *Pompr Dichm Shams Gatha*
(I enjoyed my life at Pampore).
Rtha Vndyi Malinyo
(I swear my blood for you, my dear paternal home).
Beni ch B'aays Rfakatha
(Dear brother and sister we love each other)
Rtha Vndyi Malinyo
Mey Chy B'ayjanin Stha
(I have full faith in my brother)
Rtha Vndyi Malinyo
Aalth Travem Mohar Hatha
(I am offering hundred coins as *Aalat*)
Rtha Vndyi Malinyo

iv) *Hum Vothum Vigi Khotum*
Tot Wothum Yarbal
(My dear boy has completed *yagnya* performance and is now on *vyug*)
Maharaz Vigi Khotum
Tot Wothum Yarbal
(My dear son is standing on *vyug* after

performing rites at the river bank)

v) *Lokut Yzman Khotkho Rathe*
(Little *Yajman* i.e. *Mekhal Maharaja* has climbed the chariot)
Athe Lal Te Ratn Heth
(His hands are full of jewels)
Baye Myane Khotkho Rthe
(My dear brother you have climbed the chariot)
Athe Lal Te Ratn Heth

b) *Rouf* - *Rouf* is traditionally Muslim ladies dance which is being adopted by *Kashmiri Pandit* ladies as well. In this dance, the ladies divide themselves into two groups. Ladies of each group join hand and take steps back and front jointly along with recitation of some lines of a couplet with a fast beat. While one group in chorus sings the first line of couplet, the other group sings the second line after the first group has stopped. The movement of steps is not stopped at any time till the whole *rouf* sequence is over.

Books Consulted

1) P N. Pushp – In an article entitled "***Henzae***" A folk genre viewed Afresh' published in *Koshur Samachar* August 1996. States that *Hanzae* represents *Vedic* chants which have undergone modifications over a period of time.
2) Lakshshvri Kanmdru – "***Haenze Wanavun***" published by *Badrinath Kandru* – Jammu.
3) - Bakshi, Mrs. Jaikishori.
- Vanvanmalla (Hindu) Published by Maheshver Nath Santoshi, Srinagar - 1978.

CHAPTER TEN

FESTIVALS

The life of a *Kashmiri Pandits* revolves round observance of all sorts of festivals, which are socio religious in nature.The local history and climate also plays an important part in the observance of the festivals. *Nilamatpuran* states the number of such festivals was sixty five at the time of entry of *Saraswats* in to Kashmir (see-Introduction).The lunar month of *Posh* and *Phalgun*, with its freezing temperature, provides an excellent set up to enjoy non vegetarian dishes like Rogan Josh, *Machh*, *Shikar*, fish etc.hence festivals like *Gad Batta, Shushr and Shivaratri* (Spanning over three weeks). The spring, after a long winter, when flowers appear and trees start to blossom the call is for an outing and hence festivals like *Zang Trai, Baisakhi* etc.Sumer brings plenty of fruit and hence, festival of *Zarm Sattam*, the day when one enjoys fruits only. The observance of these traditions is closely associated with lunar calendar (*Panchang*). It is for this reason that a *Kashmiri Pandit* always keeps a copy of *Panchang* handy and waits eagerly for its annual publication.

Monthly Festivals (As per lunar months)

1) Chet (*Shukla Paksha*)

Navrah (New Year) and *Chetr Navratrâ*

The first day *Chetr Shukla Paksha* is celebrated as the start of *Chet Navratras* by all Hindus. *Kashmiri Pandits* celebrate it as *Navrah* (New Year day). The preparations for this event starts with previous night with a prepration known as '*Thal Barun*" (see Box). *Thal Barun* is a tradition which symbolises prosperity for the coming year.

> **Thal Barun**
>
> A *thali* (metal plate) is filled to top with rice on which are placed new *Panchang*, lump of cooked rice, curd (in a cup) bread, salt (in paper) a pen with inkpot, fresh flowers, a coin, a mirror, a photo of chosen deity, and some walnuts. *Wye* a herb also was placed but now it has become very rare due to its non-availability. All this is covered with a cloth or another *thali* for night.

On the morning of *Navreh*, an unmarried daughter of family or in her absence any lady of house, carries this *thali* to all members, even to their beds, to enable them to have a look at it as the first object in the morning ,which is considered very auspicious. The girl who carried it is given blessings and a presents (cash or kind).

In Kashmir, the male members used to go

to river bank, early in the morning, to have a bath. They would carry walnuts, placed over *thal*, and offer them to gods in the river, which were picked up by waiting boatman. The rice is used for making *Th'hr,* which is eaten by family members. If weather permits people would go

> ### *Te'hr*
>
> It is a tradition among *Kashmiri Pandits* to prepare *Te'hr* on festivals which is offered as *navid* in the *puja* and then taken as *prashad. Tehri* is prepared by adding turmeric powder to rice while it is boiling. Later on salt and melted ghee are mixed with it. *Te'hr* is distributed among neighbors also as *prashad.*

for a round of *Hari Parbhat* to offer *puja* at various temples and shrines and also to have a picnic there at the base of *Chekreshwar* temple where there used to be almond trees in their early blossom in pink colour at this time of the year. *Gone* are the trees and the remembrances associated with this festival in Kashmir. The land is now is occupied by houses.

It is considered auspicious to wear new or freshly washed cloths on *Navreh.* A new born baby or a new bride in the family is an object of great attention, who is showered with all blessings by seniors. For newly married girls it is tradition to go to their parent's house before this day, but return back to in -laws house in time to join in the festivities. She may carry some curd and cash from her parents house as a good omen (*Shogun*). There is a tradition in some families to sow barley in a clean pot on the first day of *Navratra* and keep it at a sacred place, worship it and water these seeds with water and milk for all the nine days of *Navratra.* A good growth of plants is considered a good omen. These plants are then immersed in river water. Some families observe these nine days by observing a *Vrat* (one meal only). People consider these 9 days as very auspicious and spend much time visiting temples or conducting *sat-sung* etc. Some people just keep on performing *jaaps*. Generally vegetarian food only is taken during these days.

Third day of *Nnavratra* is celebrated as *'Zang Trai'*. On this day the ladies of family go to visit their parents or brothers and return back same day. If weather permits one may go for a picnic to some garden or even a temple along with all family members. This festival brings joy and happiness after a long chilling winter.

On 8th day (*Durga Ashtami*) and on 9th day (called *Ram Navmi*) *havans* (*yagnya*) are performed at some sacred places like *Khir Bhawani*, *Hari Parbat* or temple (like *Ram Chander* temple of *Sathu*) where people go all day long and also enjoy favourite snacks prepared by make shift vendors (known as *Halwai*).

A special feature of *Ram Navami* at Srinagar used to be a visit to temple inside fort at *Hari Parbat* which usually remains closed to people round the year except on this day. Earlier there used to be a *'mela'* at *Chakreshwar* on *Hari Parbat*, where people of all faiths would go to enjoy blossoming of almond trees, but that tradition has died now.

2) *Vaishakh*

Baisakhi

It falls on the first day of *Bikrimi* calendar (Solar

Vrat (Fast)

Fasting is a religious tradition among Hindus and it is known as *Vrat. Vrat* connotes no eating, but among *Kashmiri Pandit* tradition *Vrat* stands for one time eating of cereals only along with cooked vegetables and at the same time avoiding other vegetables such as spinach onions, turnip, carrot, beans and even tomatoes in some families. In actual practice performance of *Vrat* means observance of certain other traditions as well such as :

1) Eating meals (boiled rice etc) one time only.
2) Cleaning the place of cooking and all utensils used for cooking and eating.
3) Performing *Aachman* (see Chapter 18) at the time of eating one time meal and after finishing food.
4) One can eat fruits, take tea (except salt tea other than at the time of having one time meal).

However, on certain occasions such as *Shiv Chaturdashi, Krishna Janam Ashtami* and on *Ekadeshis,* no cereals are taken. These are known as *Kaish Fakah.*

calendar) which was the official calendar in J & K State till 1947. *Baisakhi* always corresponds to 13/14th April. This day is a very sacred day for Indian masses and is observed as a national holiday. For *Sikhs,* this day is very important day as it is the day when *Sikhism* was born about 600 years back. In Kashmir it is celebrated at state level as the starting day of local festivals after a long winter break. A festival is held at *Nishat* Garden where people of all faiths go to enjoy it. There is no religious activity associated with this day. It is purely a social event for all *Kashmiris.*

3) *Jesht*

Jyest Ashtami

Ragnya Bhagwati is *Isht Devi* of majority of *Kashmiri Pandits. Shukla Paksha Ashtami* of the lunar month of *Jyesth* is celebrated as the birthday of *Ragnya Bhagwati* who is established at *Khir Bhawani* Temple, Tullamulla. It is a day of great celebration. Most of the people go to *Khirbhawani* to offer prayers and enjoy snacks of *Lucchi* (a kind of flat fried bread) and *'Nadumunj'* (friend lotus stems dipped in basin flour). For devout it is day of *Vrat.* State government has declared this day as a state holiday. Every monthly occurrence of *Shukla Astami* is observed as a *Vrat* day. *Ragnya, Bhagwati* is strictly a vegetarian deity.

4) *Aashad*

Har Chaturdashi

Shukla Chaturdashi of the lunar month of *Ashad* (*hâr*) is celebrated as birth day of *Jwala Bhagwati* located on top of Hill at Khrew. *Jwalla Bhagwati* is *'Ishtdevi'* of some *Kashmiri Pandits. Jwala* is non-vegetarian and as such *Te'hr* (yellow cooked rice) along with cooked liver of lamb is served as *prashad* to people. Uncooked lungs and heart of goat or a lamb are fed to eagles and vultures who are always around there.

Guru Poornima (or *Vyas Puja*)

Ashad Poornima is observed as *Guru*

Poornima by all Hindus. On this day people go to their *Guru's Ashram* to pay obeyance to their *Guru*. This day is also observed as *Vyas Puja*. *Vyas* is considered to be the person who compiled *Vedas* and *Ithasas* such as *Ramayana* and *Mahabharata*.

5) *Shravan*

Nag Panchami

Sukhla Panchmi of *Shravan* is observed as *Nag Panchami* when people go to springs and carry worship of snakes there by pouring milk in the springs, which are considered as abodes of snakes.

Shrawan Bahh

Shukla Dwadashi of the month of *Shrawan* is observed for performing rites of dead children in the family. It is performed at a spring called *Kapal Mochan* at *Batapora* in *Shopian*.

Shrawan Punim (Raksha Bandan)

Shrawan Poornmashi which is observed as *Raksha Bandan* by Hindus is also observed as a *Vrat* day. It is the day when people have *dharshan* of *Shivalinga* at Amarnath and also at several other places such as Thujwar in Anantnag, Harkmukh at Khunmuh, Shankeracherya at Srinagar and other *Shiva*'s temples (see Chapter 13 and 14).

6) *Bhadr*

Chandan Shashti

Bhadr Krishna Paksha Shukla is observed as *Chandan Shashti* by women folk for the welfare of their husbands. It is a substitute of *Kadva Choth* observed by non *Kashmiri* women.

Zarm-Sattam (Krishna Birthday)

Krishna Janam Ashtami is celebrated as *"Zarm-Sattam"* by *Kashmiri Pandits*. It is celebrated as birthday of Lord *Krishna* on 7th dark fortnight of the lunar month of *Bhadrapad*. (see Box) Fasting on *Zarmsatam* is of a different type. No cereals are taken. Fried vegetable and fruit *pakodas* are specially prepared and taken by all. *Singhara* flour is used in these preparations.

All sorts of fruits are also consumed. Watermelon is in great demand. This festival falls in August, when Kashmir is full of all varieties of fruits, so one can say it is festival of fruits for *Kashmiris*.

Why Kashmiris observe Lord Krishnas Birthday on Saptami and not on Ashtami ?

Although all Hindus celebrate *Ashtami* as the birthday of Lord *Krishna* but in Kashmir it is celebrated on *Saptami* . The logic behind this as stated by *Nagri* (*Koshur Samachar* April 2002) is that the "birth time must follow days fast. The post-birth period is for rejoicing and not for observing any fast. Our ancestors in Kashmir had comprehended this principle and that is why we perform *pooja*, etc. during the night that would be carrying 8th *tithi* and observe a fast during the day proceeding immediate to that night".

This logic may apply to *Shivratri* as well, which is also celebrated one day earlier than when it is celebrated outside Kashmir.

People visit temples in the evening where Lord *Krishna* statues or photos are decorated with flowers. Mass recitation of *Krishna leelas* is done and discussions on teaching of *Bhagvadgita* are carried out. Some people decorate their homes with Lord *Krishna* pictures and recite *Geeta & Bhajans* late into night when fast is broken with the sighting of Moon and a small *pooja* or prayer is performed for prosperity and well being of all.

Next to *Shivaratri* this is the day of great social interaction among *Kashmiri Pandits*. As per the tradition, the newly wed daughter-in-law goes to her parental home a few days earlier and returns back to home on this day. She brings new dress for herself, lots of fruits, sweats and curds, which is consumed by family members and distributed among neighbours and relations. She also brings some cash for in laws.

At community level this festival used to be celebrated by taking a procession from *Ganpatyar*, Srinagar with *'Jankis'* of Lord *Krishna* from all the temples of city ,which would go round certain parts of city. People would come out of their homes to watch this procession as a matter of faith and to have fun.

7) *Aashivaan* (*Asuj*)

Vinayak Chaturthi- Chaturdashi

(*Punn Ceremony*) *Vinayak Chaturthi* heralds a 10 day celebration of Lord *Ganesha's* festival. In Maharashtra it is a big annual event. *Kashmiri Pandits* observe this festival on any of the auspicious days during this perid as indicated in the *panchang* by performing a ceremony known as *"Punn"*. *Punn* is a festival unique to *Kashmiri Pandits* for it a day of enjoying fresh *rott* with *kehwa* tea.

Punn ceremony is performed by preparing *rotts*-large sweetened thick breads, fried in *ghee*. Preparations start from early morning with a bath and then measuring the quantities of wheat flour, sugar, ghee milk and popy seeds that go in the preparation of *rotts,* which in turn depends on the the number of family members, relations, married daughters etc. and the share of daity. All the ladies of house are involved in the prepation of *rotts,* while children get involved in the collection of clean grass and flowers to be offered in the *Puja*. Time for the performance of *Puja* starts when the house lady announces the completion of *rott* preparation. For *Puja* a decorated pot with *sindur* swastic diagram drawn it, symbolising Lord *Ganesh*, is kept in a corner of room, with a picture or idol of Lord *Ganesh* by the side. All the members of family, are given a mixture of green grass, flower petals and rice by the house lady to hold in their hands till the completion of *Puja*. Additional quantities of mixture are given for absent members and also for fulfilment of special wishes. *Narivans* are tied around the wrists and *sindur tika* is applied to them. The house lady attaches an unspun cotten thread called *punn* to her athor (This gives the name to *Punn* ceremony). It is now time for house lady or by any other person to narrate an interesting story of *Bib Dharammoj* (see Box), which is listened with rapt attention. The story ends with the prayer: "May Lord *Ganesh* accept our *bhog* of *roths* in *puja* in the same spirit and remove our obstacles in all our endeavors." After narration of this story a brief *puja* is held by reciting some hymns or *bhajans* and performance of *Prepun* in which *roths* are offered as bhog to Lord *Ganesh*.

At the close of *puja* all persons put the mixture of grass and flowers in the pot. Prayers

Bib Dharmmoj Story

Bib Dharmmoj was a noble lady who religiously prayed to Lord *Ganesha* and observed this festival by preparing *rotts* and offering it to Lord *Ganesh* as *prashad* in *puja*. After her death people in that area observed this festival as Bib *Dharmmoj's* day. It so happened that once a king of the state also participated in this function without the knowledge of his wife. On his return to his palace his wife observed a *sindur tilak* on his forehead, which was put on him in the *puja*. She was not aware about this festival. She suspected that the king had married secretly some other lady and *tilak* on his forehead is due to the religious ceremony performed in the marriage. In a bitter argument with her husband she wiped out the *tilak*. This disrespect to the sanctity of Bib *Dharmmoj's puja* brought all sorts of miseries to the family. A neighbouring king attacked and took him as a prisoner. His wife and daughter lived in incognito and worked as horse stable attendants with another neighbouring king. It so happened that this king also used to observe Bib *Dharmmoj* day and she realized the importance of observing *Bib Dharmmojs* day and her guilt. Then the lady realized the truth about disrespecting it when she impulsively removed *tilak* from her husband's forehead. She then observed this festival in a humble way by collecting rejected grain from horse stable and making *rotts* from it. A *puja* was carried out. Her days of misery were over. The king with whom she was working promised all help when she exposed her real identity. He attacked the neighbouring king who kept her husband in custody and liberated him. His kingdom was restored. Thus their days of misery were over. There after they regularly observed Bib *Dharmmoj's* day and enjoyed life without any fear.

are made for individual as well as collective welfare of all beings.

Roth along with *kehwa* (green tea without milk) is taken as *'prashad'*. The *rotts* are them distributed among neighbours and relatives. This is one of the traditions which every body performs even now and awaits its arrival eagerly.

Pitr Paksh (Kambr Pach) / Kanyagat

The dark fortnight of *Ashwan* month is observed as remembrance period for dead ancestors. *Shrada* ceremony or in its absence just a *"Sankalp"* (see Chapter 20) is performed on

Significance of Dusshra

The day is celebrated as a social event by all Hindus by burning effigies of wicked king *Ravana* and his two sons by the noble king *Ram*. *Swami Aasa Ram* believes that *Ravana* with 10 heads represents 10 senses (*indriyas)* Hence burning of *Ravanas* effigy is an exercise (also called *Vijay Dashmi*) for removal of *dashdosh* of *Indriyas* (Ten defects of senses).

the *titthi* (lunar calendar date) of the ancestor. Usually family priest would come to home on the *tithi* of dead ancestor for performing *Shraddh* and receiving *sankalp*. A fast is kept on this day by the sons and daughters and also by daughter-in-laws of the deceased ancestor. Usually daughter come to brothers place on this day and thus, it becomes a family reunion day.

Shrddhs of saints are also observed during this period. *Shraddha* of *Roop Bhawani* falling on 7th *tithi* is observed at Waskur as '*Sahib Saptami*'.

Ashwin Navratras

Navratras are celebrated twice in a lunar year for 9 days each. The first one is known as *Chetr Navratra* which coincides with *Navrah* (New Year day) and the second one is observed during the first nine days of *Shukla Paksha* of *Ashwin* month. People observe these nine days as days of fasting and prayers. *Durga Saptshudi* is often recited or in its absence, *Durga* prayers are recited. As in first *Navratra*, some families sow barley and worship it for 9 day.

Ashtami is celebrated as *Durga Ashtami* by all Hindus especially in Bengal where it is a major annual month long celebration. In Kashmir *havans* (*yagnya*) are performed at various temples and shrines. *Navmi* is celebrated as *Ram Navmi* at *Chakreshwar* temple and at *Ramji* Temples such as *Rughnath* Temple 2nd Bridge and *Ramchander* Temple *Sathiu Barbarshah*.

Vijay Dashmi (Dusshra)

10th day of *Ashwin Shukla Paksha* is celebrated as *Dusshara* or *Vijay Dashmi* in honour of Lord *Ram's* victory over wicked *Ravana* (see Box).

Shushr Laagun

It is observed to seek protection of new born child or new bride from evil spirits.

A piece of lime (lime is used as detergent also) tied in cloth is attached to the cap of new born child (or *Sari* of new bride) on any day during this period and then on any auspicious day as per *panchang* of this fortnight, relatives and friends are invited to share *Tchocha* (*nān*) and *Kaliya* (meat preparation). An empty fire pot *(Kangri)* is kept as a symbolic gesture of fire in which well wishes put some cash as gifts for new arrival.

8) Kartik

Deepavali

The *Amavasi* of *Kartik* month is observed as *Deepavali*, which is celebrated as the day when Lord *Ram* returned back to *Ayodya* after 14 years exile. All homes are decorated with oil lamps and or candles in the evening when night falls. Sweets are distributed among friends and relations. Children have special attraction in playing fire works. Business families worship *Laxmi* along with *Ganesh* on the day and yet others believe winning money in the game of cards is a sign of good luck. It is not celebrated with the same enthusiasm with which it is celebrated by non *Kashmiri* Hindus. Devout ones keep a fast and prepare sweet fried breads called *satdiv* which are shared by all after *puja* and distributed among

Gadbatta

A raw fish smeared with *sindur* and some cooked fish along with boiled rice are kept in a plate on Tuesday or Saturday of the first fortnight of *Paush* It is placed at a clean place in the upper storey of house where there is no disturbance. It is a belief among those who observe this tradition, that "*Gardevta*" house deity may come in any form even as a cat to partake this delicacy. Whatever may be the truth but for family members it is time to enjoy cooked spicy fish with *batta* (boiled rice) in the winter cold, which is made still worst by darkness all around.

relatives and neighbours.

9) *Marg* (*Manjhor*)

***Manjhor Tahar* (*Marga Purnima*)**

It is not common custom now, but in some houses it is celebrated on *Marga Purnima*. A fast is kept and *Tehr* (rice boiled with turmeric) mixed with oil and salt is placed in a pot which is kept in the upper most story of house for house deity. It is also celebrated as *Matrika puja*, when seven *matrikas* (see Chapter 17) are worshipped.

10) *Paush*

a) *Shishar Paksh* - *Krishna Paksha* of the month of *Paush* is known as *Sheshar Paksha*. *Paush* month on the whole is considered *'Nishad* - an inauspicious month and hence no auspicious work is under taken. There is a belief that during this cold period (December-January) evil spirits are on the prowl and hence, one and all must try to protect his family and property. To protect new arrival in family (a child or new bride) a function known as *Shushr Lagun* is performed (see Box).

b) *Gadbatta* - To please house deity some people observe *Gadbatta* (see Box). It is said in early times the house deity (*Gardevta*) was worshipped on eleventh bright night of *chaitra* and this was called *Vasta Pooja*, but now that tradition has been replaced by *Gadbatta* and *Manjhor Tahar*. *Ashtami* of this forthnight is celebrated as *Mahakali Ashtami* (birthday of *Mahakali Durga*) Devout go to *Mahakali* temple on river bank, which has now the Muslim Shrine of *Shahi Hamdan* over shadowing it.

c) *Khichri Amavas* - *Paush Amavasi* is observed as *Khichri Amavasi*. *Khichri* is a sort of porridge made by boiling rice along with oil, *moong* (green cereal), pepper, turmeric, salt to which, *ghee* is added later on. This is offered to *'Yakshas'* (a hostile tribe who were promised food on this day as per *Nilamatpuran*). *Khrchri* in an earthen plate is kept on boundary wall at night time and rest is taken by family members. A fable has it that the *Yakshas* partake this favourite dish wearing a red cap and who so ever *snatches* his red cap gets lot of riches and lives trouble free life.

Shushr Sankrati

(*Shushr Sankrat*) is based on solar calendar of *Bikrimi* Era which falls usually on 14 January. It

is known as *Shushr Sankrat* in Kashmir and as *Mker Sankrit* outside Kashmir. This represents the time when Sun crosses tropic of cancer towards north i.e. the ingress of the Sun in *Makar* sign of the zodiac.

It is a day of fasting and giving away gifts in the name of deceased ancestors.

In the plains of India people observe this day by fasting and taking a dip in the holy places such as *Karuketra* in Haryana or *Gangs* in *Haridwar* and other sacred river. In Kashmir, the pious ones keep a *Vrat* and offer *Kangri* with hot charcoal, along with other gifts and cash as a *"pitrdaan"* (*Sanskar* related to dead ancestors) to family priest.

11) *Maag* (January-February)

The whole month of *Mâg* is considered *Shud* (Pure). Some devout ones would observe a *Vrat* for whole month and would go to *Hari Parbhat* for a *'parikrame'* (round trip) early in the morning. The observance of festivals in this month is long one. A few are:

a) *Sahib Saptami* - *Krishna Paksh saptami* is observed as annual *shraddha* day of *Rupa Bhavani.*

b) *Kah* -A three day fast called *kah* is observed on 12, 13 and 14 day of *Krishna Paksha*. While 12 and 14 day are observed as *Vrats* (with one time meal) on 13 no meal is taken However one can take fruits and *singhara* (chestnut) flour preparations.

c) *Shiva Chaturdashi Chaturdashi* of *Krishna Paksha* is observe as *'Shiva-Chaturdashi'* by keeping a *Vrat* and praying to Lord *Shiva*. Some consider this day as the real day of revelation by *Shiva* (as against *Shivaratri*).

d) *Gauri Trai* (*or Gor Trai*) *Sokla Paksha triti* is observed as *Saraswati Puja* day. The family priest would come with a picture of *Saraswati* with hymns written on it. This day is considered as auspicious day for initiation of children into studies.

e) *Tripura Chaturth* - *Shukla Chaturthi* of this month is observed *Tripura Chaturthi* which is also known as *"Tik-Tchoram"* and also as *"Shruka* or *Sholoka Chaturthi"* when children are initiated into reading religious scriptures. It is the day for propitiating goddess *Tripura Sundri* (who controls three worlds *Bhur, Bhuvaa Swah*). People also go to house of *Tikus*' at Karfuli Mohalla, Srinagar where Goddess *Tripura* is enshrined.

f) *Vasant Panchmi* - Fifth day of *Mâg Shukla* is celebrated as *Vasant Panchmi*. In the plain of India it signifies arrival of spring but in Kashmir, spring is still far away. Children are initiated into learning on this day.

g) *Prakash Deva* - *Shukla Saphlami* of *Mâg* is observed as a day for worshipping Sun (*'Prakash Deva*)' as manifested God. People recite *Gayatri mantra* and some perform *"mini havan"*. Yet some people go to *Mattan* to have a dip in the hospring, which is dedicated to *Surya Dev*.

h) *Shukla Ashtami* - (also known as *Bishma Ashtami*))

i) *Mâg Puranmashi* - is observed as *"Kawpurnima"* a day of fun for children (see Box).

12) *Phalgun* (Fagun)

Maha-Shivaratri (also know as *Herat*)[1]

For a *Kashmiri Pandit* this is king of festivals. It

spans over a period of 23 days starting from 1st day of the *Krishna Paksha* of *Phalgun* (lunar month) to *Ashtami* (8th day) of *Shukla Paksha*. In it, it encompasses all social, religions and even cultural activities.

From 1st day (*Hurya Okdoh*) to 6th day (*Hurya Shyam*) the whole house and household things are cleaned after long and severe winter. Materials (*Samgree*) to be used in *pûja* such as

Kawpunim a Day of Fun

On this day boiled rice with some cooked vegetables (as per *reeti*) is offered to crows on a grass plate called "*Kawpatlu*" which is made by placing two twigs, one short 6 inches long and another one foot long at right angles and are held tight with dry paddy grass. The long end serves as a handle for holding this plate. A folk song, recited by children in chorus on this occasion is as follows:

Kaw Butt Kawo, Khechrey Kawo
Walba Saney Navey Larey, Khechrey Kheh

(Crow dear crow come to my new house and enjoy eating *Khichdi.*

earthen ware, walnuts, grass (for making *âris*) etc. are collected. 7th day (*Hurya Saptami*) and 8th day (*Hurya Ashtami*) are the days for devotional prayers at home and congregational prayer with *bhajans* at the *Chakreshwar Sharika Pîtha, Hari Parbat*, Srinagar. 10th day (*Dyara Daham*) is the day when daughter-in-law of house hold who visit their parents during these days, return back to their in-laws house along with some *shagûns* for their happiness such as a *kangri*, salt pack (noon) bread leaves (*chuchi*) and cash (*Heyrat Bhog*). 11th day *Ekadeshi* (*Gada Kah*) and 12th day (*Wagur Bâh*) are special days for worship of *Bhairwas*. Fish in large quantities are procured and processed but not cooked. On *Wagur Bâh* a pot filled with water is installed at a place reserved for *pûja* (see Box).

The night falling between *Wagur Bâh* and 13th day *Trayodashi* (*Herat Truvah*) - is the main time for *Shiva* worship. *Vatuk Pûja* is a very elaborate ritualistic worship (see Chapter 21) where Lord *Shiva*, *Parvati* ,*Bhairwa* and *Shiva Ganas* are worshipped .Some people have the tradition of offering cooked meat and fish to *Bhairwa*. 14th day (*Chaturdashi*) which is celebrated as *Maha-Shivaratri* by Hindus all over India by keeping a strict *upvas* (fast) and prayers, is a day of feasting for *Kashmiri Pandits*. They call it *"Salâm"*.A sect called *gurtus* are strictly vegetarian during *Shivaratri* celebrations . They do not join other groups for three days from 12 - 14 day.

In the evening brief prayers are offered to *Vatak deity* by the head of family from the day of *Vatak pûja* to *amavasi*. The water from pots is replaced with new water every day in the

Wagur

A pot filled with water and decorated with flowers is called *Wagur*. It represents Lord *Shiv's* messenger, who went to *Himalyan* king *Himvat's* house, with a proposal for his daughter, *Parvati's* marriage with Lord *Shiv*.

Salam

On the day of *Shivratri* friends and relatives are invited for a lunch to share delicacies of fish and meat preparations. It is time to invite friends from Muslim community. Son in laws of the family are specially invited. People who render service to community such as washer man, barbers, postman, electricity maintenance man, come to offer greetings and also receive gifts of cash. The music lover bards come and dance (especially if there is a new born or a new bride in the house) and receive hefty presents of cash. Since most of those people are Muslims who greet with *"salām"*, the day has come to be known as *salām.*

Children and ladies are also given a gift of cash on this day which is called *Heyrath Kharach* . Children get up early in the morning and go to elders and say *Salam,* which is actually a call for payment of gift money.

Family daughters, son in laws and their children are also paid this money. It is sent to them later on along with *prashad* of walnuts. Newly wed brides and newly born children receive good amount of money.

morning and prayers are held. On the day of *Amavasi* (known as *Dûnya Mawas*) the ladies of the house carry *Vatuk* vessels to the river bank in the morning and empty all water content there. On their return back home, they are promised due reward in the form of blessings by house holder.

In the evening of *amavasi* house lady prepares *tamul chut* (rice cakes) and these along with walnut kernel are finally worshipped and offered as *prashad* to all family members who cherish hot rice cakes, with walnut kernels This *prashad* along with walnuts and baked bread (purchased from bakery) is sent to all neighbours, relations during the next few days. A good quantity of walnuts along with *prashad* and cash (called *Heyrut Bhog*) is sent by the parents of married daughters to her in laws .

All the functions of this festival come to an end on the 8th day of *Shukla Paksh* (*Tîla*

Blessings from Ram Bror

A dialogue between the head of family and the ladies of house after they have returned to their home after emptying and let him come inside *Vatak* vessels proceeds as follows:

Family head (who is outside the main door of house) knocks at door).
Ladies reply from inside house door: *'Kus Chuv'* (who is this)
Family head: – *'Raam Bror'*
Ladies: - *Kya Hyet* (what are you carrying).
Family head: – *'Anna Hyat, Dana Hyet'* (with cash and plenty of food) and *'Sokh Hyet'* (with happiness)
Ladies: – *'Beye won'* (please repeat).
Family head - Repeats

Ladies –open the door the house.

Jatus -Tuun

The children of family have the last fun of this 3 weeks long festival by performing *"Jatus-Tuun"*. They collect old broken *Kangri* pots, take out earthen pot from it, fill it with dry grass, tie a rope to it, burn it and then move it fast over their heads in clockwise motion till the whole things burns. This is usually done at river banks when ladies carry *Vatuk* material for final immersion in river.

Athum) when all flowers, garlands with which *Vatuk* was decorated along with *'âries'*(the grass ring on which *Vatuk* vessels were kept) are carried to river bank in the evening for immersion in the river. An earthen lamp with burning oil wick is placed on a floating grass *âri*. The floating of lamps is reminiscent of a similar scene at *Haridwar* during evening prayers

Social Significance

It is a festival of great social importance to *Kashmiri Pandits*, when all family members of all ages assemble together to pray to god and receive blessing of elders. Children have special fun. They play a game where in cowries are played in which children (boys & girls) elders- all join. While elders, remain busy with worship, house ladies get an opportunity to show their art of cooking.

Daughters of all ages visit their parents. *Prashad* is shared with all neighbours and relations, thus strengthening social bonds. Walnuts are distributed among Muslim friends as well, which strengthen community bonds. Cash is paid to all serviceman such as barbers, washer man, postman etc. which besides financial help to these low wage earners, gives them a joy of participation in such festivals and they eagerly await for next opportunity.

Religions Significance

Esoterically the night of *Chaturdashi/Amavasi* (darkest in *Phalgin Krishna Paksha Amavasi*) is ideal time for the union of *jiva* (man) and *Parmatman* (Lord *Shiva*) the Supreme source of perennial joy and eternal beauty. It is dawn of knowledge of the Supreme self. At the mundane level this festival symbolizes the union of Goddess *Parvati* or *Durga*, the Devine *'Shakti'* that stands with *Shiva* who is all pervading but static (see Chapter 4 and 5).

Origin

Nilamat Purana written in 6/7th Century AD mentions *Shiva* worship on *Shivaratri* was prevalent in Kashmir right before the arrival of *Swarsat Brahmins* from plains. One of the conditions put forward by King *Nila* for permitting these *Swarsat Brahmins* to settle in the valley was that they observe their festivals which included celebration of the festival of *Shivaratri*. Over a period of time this festival came to the called *'Hairat'* or *'Heyrat'*.

13) *Chet (Krishan Paksh)*

Tson't (March)

The first day of *Chaytr* of solar *Bikrimi* calender which falls in the *Chaitr Krishna Paksha* (as per lunar calendar) is celebrated as *Tson't*. It heralds the arrival of spring in Kashmir (c.f. *Basant Panchmi*). On the previous night a "*Thal burun*" (as described earlier under *Navrah*) is done which is shown to all family members in the morning. *'Lisa'* - a kind of early season vegetable

grown wild, is used to rub the body at the banks of river before taking the first bath of season in a river. Walnuts are thrown in river which are picked up by boatmen who are eagerly waiting for it. Some people go for an outing, though it may be still cold outside.

Chetr Amavas

It represents the last-day of the year before *Navrah* (New Year). On this day '*Thal barun*' is performed (see *Navrah*). Previously people used to go to *Vichar Nag* (spring in Srinagar) for a dip there which was considered auspicious. A meeting of astrologers used to be held here to discuss the matters relating to correct placing of rituals in the forth coming *panchang*. Vegetable sellers used to get *wya* (a *Herb*) to this place which people would buy for placing on *Thal*.

Other *Panchang* related traditions

In additions to above there are many other festivals or traditions which are observed locally such as birthdays and death anniversaries of saints and other spiritually advanced persons. All

Why is Shivratri called Heyrat?

Different people have given various explanation for this:

a) *Hairath* signifies emergence of *Vatuk Bhairav* in ancient past from an earthern pot ("*Bhairav* is one of the manifestation of *Rudra*"). *Hairat* falls on 12th or 13th day of *Phalgun Krishna Paksha* and that is why we celebrate it on this day and explains why earthen vessels were used *Shivchaturdashi* of *Phalgun. Krishna Paksha* is called *Maha Shivratri* and it is a coincidence that the two festivals are celebrate together.[2]

b) Yet another view is that *'Herat'* is the altered form of *'Hari-rat'*, divine night or "*Harishrat*" - the night of delight.

c) Another version is that it has been derived from *'Hairat'* - a Persian word for utter surprise. It is stated that during Pathan rule, Jabar who was governor of Kashmir, ordered that instead of February/March, the festival should be observed in the month of *Asadha* (*Har* in Kashmir) (June-July) which are hottest months in Kashmir. *Kashmiri* Hindus obeyed his orders and celebrated the festival in *Asadha*. The forced alteration of date brought innumerable curses upon the valley. There was untimely snowfall in the hot summer. The Pathans expressed *'Hairat'*- utter surprise, at this. Since then *Shivratri* came to be known *Hayrath*. There is Kashmiri Couplet which records the perversity of Jabar - which is as follows:-

"Wuchiv Kya Gav Jabbar Jandas Harras Ti Kuran Wanda"

"Fie on the wretched Jabar for having turned summer into winter".

these dates are given in the *panchang*. Some other days which are observed as days of fasting and worship are follows:-

a) ***Sankrati*** - All the 1st days of the twelve months of Solar calendar (*Bikrimi* Era) are observed as *sankrati*. Listening to *Puranic* stories about *Vishnu* is considered auspicious. Some families prepare *satdev* ("*puries*" made by frying wheat flour cakes mixed with sugar in *ghee*) and distribute the same as *prashad* among neighbours and relations.

b) ***Ashtami*** - All twelve *Shukla Ashtami* are observed as fasting days. One time vegetarian meal is taken which is prepared by cleaning all utensils used in preparation and also the cooking place.

Recitations of *Durga* are made and some people make it to Tulamulla to pray at the feet of *Khirbhawani*. Generally all people avoid taking non – vegetarian food on this day.

c) ***Puramashi*** - Some people observe all the twelve *Poormashis* as days of fasting and prayers.

d) ***Amavasya*** - Some people observe all *Amavasyas* as days of fasting and worship.

e) ***Ekadeshi*** - While in the plains of India, Hindus observe *Shukla Ekadashi* as a day of fasting, in Kashmir its place has been taken by *Shukla Ashtami*. Even then some observe *Ekadeshi* as day of fasting.

f) ***Somermavas*** - Any *Amavasi* falling on Monday is called *Somermavas*. It is considered very auspicious. Ladies go to *Somyar* Temple *Ghat* (Habbe Kadal) to have a bath. A *Vrat* is kept even by those ladies who do not keep fast on *Amavasi*.

g) ***Sankat Chaturthi*** - Every *Chaturthi* of *Krishna Paksha* is observed as *Sankat Chaturthi* to avoid bad luck. A *Vrat* is kept by ladies of house.

Inauspicious (*Nishad*) Dates

1) *Pitr Paksh* (see item 12)
2) *Paush Month* (see item 18)
3) *Chaitr Krishna Paksha.*
4) *Panchak* (see Chapter 11)

Explanations

*) Mr. A. K. Kaul an erudite scholar in *Vedic* and modern astronomical sciences and author of *Shri Krishna* Universal Ephemeris and Publisher of *Punchang* states (in his three articles published in *Koshur Samachar* March, April & May, 2001 under the title "Do we celebrate our festivals on correct dates") that we do not follow the rules of calendar preparation correctly in India. As per *Vedic* studies *Makara Sankrati* (known as *Susher Sankrat* in Kashmir) should correspond to winter solstice i.e. 21st December every year and not in January as is usual in North Indian *Panchangs* including *Kashmiri Panchangs*. It is because of this inaccuracy that all subsequent festival dates have also been changed and are not correct. The reason for this inaccuracy is that there have been initial mistake in recognising true date for the start of *Phalgun Krishna Paksha* in North India (which is recognised as *Magha Krishna Paksha*) in South India, Bengal and Maharashtra.

1) The description of this festival given here is a matter of the past. In the changed situation after their migration from Valley, *Kashmiri Pandits* now observe this day as a religious ritual without many of the details given in the write up.
Help in this write up has been taken from an article written by GN Raina of Miami USA (Unpublished).

2) See article by C.L. Nagri in *Koshur Samachar*, April 2002.

CHAPTER ELEVEN

PANCHANG

In actual practice the *Panchangs* records details such as:

1) The movement of Sun and Moon as seen from Earth which is used in the preparation solar and lunar calendar.
2) The position of various planets and their entry and exist in zodiac signs on different dates, which is used in the preparation of horsecopes.
3) The dates of important festivals such as *Shivaratri*, *Navratra* etc.
4) Auspicious dates for performance of various *samskaras* and for travel, construction of houses and such functions. It also gives inauspicious dates for undertaking above activities.
5) The dates & timings of solar and lunar eclipses.
6) Birth day/death anniversary of saints.
7) Though not part of *Panchang* but most of *Kashmiri Panchangs* give details how to perform various rituals ,rites and recitation of various *bhajans* etc. in the *pooja*.

Panchangs over a period of time have acquired a local hue. Thus there are special *Panchangs* for *Kashmiri Pandits,* which give details applicable mostly to this community thus, they have acquired a very important position in the socio-religious life of the community. The

Scope of Panchang

Panchang means five *angas*. *Anga* means a part of body or limbs. Thus *Panchang* represents five limbs (*angas*) of the important aspects of a body knowledge dealing with movement of Sun and Moon as seen from earth. These five *angas* are :

1) *Tithe-* (Lunar day),
2) *Vār-* (Day of week)
3) *Nakshtra-* Constellation (*Kashmiri Panchang* is also called *Neechptr*) which is slang of *nakshatr*). There are 27 *nakshtras.*
4) *Yuga* - *Yuga* is variable time, during which the joint motion in longitude of the Sun and Moon amount to Approx 13°-26′. There are 27 *Yugas* corresponding to 27 *Nakshtras.*
5) *Karana* - It is an astrological division of a day. One lunar day is equal to 2 *karanas.*

Kashmiri Panchang recognizes first three *angas* only genuine, the knowledge about which is used in *Karmkanda* for ritualistic worship such as *Tarpan, Shraddha,* performance of *samskaras* and various festivals. It also plays an important role in astrology.

Panchangs are made available on yearly bases (lunar years) and people wait eagerly for a new issue, which coincides with the New Years days (*Navrah*).

Solar System

To interpret *Panchang* in its entirety one has to understand how Solar System works and how *rishis* watched the movement of celestial bodies such as Sun, various planets, Moon etc. in the cosmos very meticulously, over a period of time and based their calculation on their movements, so as to enable them to divide time into various segments. One has to appreciate that these *rishis* did not have modern tools to measure these movements. They had to base their calculations on time consuming observations and then interpret them and rework their calculations for the shortfalls that were observed over a period of centuries. They established that the movement of Sun in the cosmos was elliptic. An imaginary belt (Nine degrees on each side of elliptic) called Zodiac was drawn and movements of other cosmic bodies, which from time to time appeared or disappeared in the Zodiac were studied. As a side interest they also observed the effect of the movement of these solar bodies on human lives which forms the subject matter of "*Jyotisha*". In short it is a history of the development of human race and has been recognized as one of the six important *Vedangas* (see Appendix A1).

Twelve Rashis of Zodiac

Zodiac (called *Bhachakara* in *Sanskrit)* is an imaginary broad belt in the cosmos extending about 9 degrees on each side of the ecliptic. Ecliptic is the path of the Sun, which (path) passes exactly through the center of the zodiac. The movement of Sun in the zodiac is from East to West. The Zodiac has been divided into 360 degrees, which has been further divided into 12 equal parts of 30 degrees each known as sign (or *rashi*). Thus there are 12 signs in the zodiac. Their names as per western and Indian Astronomy are: (Indian names in brackets):

1) Aries (*Mesha*)
2) Taurus (*Vrishba*)
3) Gemini (*Mithuna*)
4) Cancer (*Kateka* or *Karka*)
5) Leo (*Simha*)
6) Virgo (*Kanya*)
7) Libra (*Tula*)
8) Scorpio (*Vrischik*)
9) Sagittarius (*Dhanush* or *Dhanu*)
10) Capricorn (*Makara*)
11) Aquarius (*Kumbhe*)
12) Pisces (*Meena*)

Planets

Although Sun and Moon are not planets but in the Indian system of astronomy they have been recognized as planets besides the seven other planets. Thus, there are nine planets including Sun and Moon, which as per Indian System have their influence on earth. These are: (Indian names in brackets)

1) Sun (*Ravi / Surya*)
2) Moon (*Chandra*)
3) Mars (*Mangal / Kuja*)
4) Mercury (*Buddha*)

5) Jupiter (*Guru / Brahaspati*)
6) Venus (*Shukra*)
7) Saturn (*Shani*)
8) *Rahu*
9) *Ketu*

Rahu and *Ketu* are called shadowing planets (*Chhaya Grahas*) as they do not have physical or celestial bodies like other seven planets. Of the two places where the Moon crosses the ecliptic, the north point is known as *Rahu* and the corresponding south point is known as *Ketu*.

It may be noted here that all these celestial bodies (except *Rahu* & *Ketu*) are having double functions of not only revolving on their own axis from West to East) but also round the Sun. As the distances of these planets from earth vary considerably, therefore, there is great variance in the time taken by each of these planets in the Zodiac. Sun moves at the rate of roughly one degree of the Zodiac in one day of 24 hours (Sunrise to Sunset) which actually is its apparent displacement when viewed from earth, due to earths own revolutionary motion at the speed of 25,66,030 kms. per day and takes 365 days and 6 hrs to complete a circle in Zodiac, which is one solar year.

Five Limbs of *Panchang*

a) *Tithi*

It is a common knowledge that Moon waxes or wanes. By 'waxes' it is meant that the Moon becomes fuller and by 'wanes' it is meant the reverse. On the New Moon day, Moon looks like a thin semi circular disc. Then every day the semi-circle becomes thicker and bigger until after the 15th day of the New Moon day the Moon is full of light and complete in circle. This is full Moon and is called Full Moon day or '*Pûrnima/ Pûrnamashi.*' Thus, from new Moon day to full Moon day it is called as 'waxing Moon'. After *Poornamashi*, the Moon starts diminishing day by day and after 15 days it completely disappears. This no Moon day is called '*Amavasya*' and the 15th day period is known as 'waning Moon'.

The period from New Moon day to Full Moon day is known as '*Shukla Paksha*' or bright half of the lunar month and the period of 15 days from *Poornamashi* to *Amavasya* is known as '*Krishna Paksha*' or the dark half of the lunar month.

Thus there are 30 lunar days. These are called *Tithis*. The New Moon day is the first *tithi* and *Amavasya* the 30th *tithi*. But in common parlance, New Moon day is the first *tithi* of *Shukla Paksha* and 15th *tithi* of *Shukla Paksha* is *Poornamashi*. Then instead of calling the 16 lunar day as 16th *tithi*, it is called the first *tithi* of *Krishna Paksha* and so the 15th *tithi* of *Krishna*

Waxing and Waning of Moon

Moon, as a satellite of Earth, transverses about 13 degrees of Zodiac in one day at a speed of 1 hour and 48 minutes per degree, whereas Sun travels about one degree of Zodiac per day. This daily difference of 12 degrees in the motion of Sun and Moon around Zodiac causes waxing and waning of Moon the knowledge of which has been used for calculation of *Tithi* and lunar calendar.

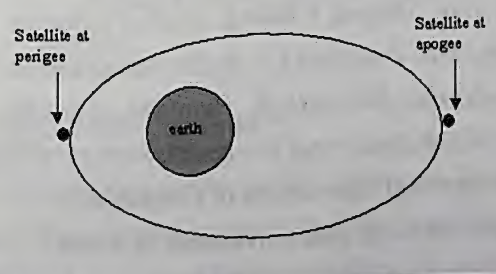
Paksha is called *Amavasya*. The fifteen names of *tithis* of a fort night (*Paksh*) are follows:

1st - *Prtipada*, 2nd *Dvitiya*, 3rd - *Tritiya*, 4th - *Chaturthi*, 5th - *Panchmi*, 6th - *Shshhti*, 7th - *Saptmi*, 8th - *Ashtmi*, 9th - *Navmi*, 10th - *Dashmi*, 11th - *Ekadashi*, 12th - *Dvadashi*, 13th - *Tryodashi*, 14th - *Chaturdashi*, 15th - *Amavasi* or *Pûrnima*.

What is Meant by Devadev

The motion of Moon is very inconsistent and varies from slow, normal to fast. When it is at Perigee (nearest to Earth) it is fastest and gains 12 degrees of Zodiac in less then 16 hours and when it is at Apogee (farthest from Earth) it goes slow and takes more than 36 hours to gain these 12 degrees of Zodiac.

Thus when Moon is at Perigee *tithi* gets altogether omitted and when it is at apogee, a *tithi* gets repeated by extending its duration to next solar day. Thus *tithi* may also get spilled into two segments each falling disproportionately in two consecutive solar days and this phenomena is called the *devadev tithi*.



The mean duration of *tithi* is 23 hours, 37 minutes and 28 seconds as compared to 24 hours of a mean solar day. The total mean duration of 30 *tithis* is 29.5205 solar days. This is one of the reasons why solar day and lunar day do not coincide. The other reason for this inconsistency is because of the inconsistency in the motion of Moon.

As a general rule, a *tithi* that is operating at the time of sunrise is the *tithi* of the whole day. In case of *devadev* if the *tithi* expires before noon of the day on which it falls, then the previous days *tithi* is applied for various ritual purposes, however, if it expires in the afternoon, then the day on which it falls is considered at the *tithi* of that day.[1-2]

b) *Vâr* (day)

Seven days as per *Kashmiri Panchang* are named as given below:. (It may be mentioned here that duration of day is reckoned from sunrise to sunrise):

Day	**Hindi Name**	**Kashmiri Name**
Monday	*Somvar*	*Chandervar*
Tuesday	*Mangalvar*	*Bomvar*
Wednesday	*Budhvar*	*Budhvar*
Thursday	*Guruvar*	*Bresvar*
Friday	*Shakurvar*	*Shakurvar*
Saturday	*Shanivar*	*Batwar*
Sunday	*Aatwar*	*Aatwar*

Lunar Months

The twelve lunar months are given in Tablet 1:

c) *Nakshatras*

(Constellations/Lunar Mansions). Constellations are a group of stars in the sky, which are clustered together. There are numerous constella-

(Table 1)
Lunar Month

S.No	Indian *Panchang*	*Kashmiri Panchang* [Kashmiri Names in brackets]	Corresponding dates in English Calendar
1)	*Chaitra*	*Chaitr*	March-April
2)	*Vaisakh*	*Vaishāk (Vyakuk)*	April-May
3)	*Jyestha*	*Jyeshth (Zeth)*	May-June
4)	*Ashadha*	*Ashad (Hār)*	June-July
5)	*Srawana*	*Shrāvan (Savan)*	July-August
6)	*Bhadra*	*Bhadr (Bhader)*	August-September
7)	*Aswin*	*Ashvin (Aashudha)*	September-October
8)	*Kartika*	*Kartik (Ktk)*	October-November
9)	*Mrgshir*	*Marg (Magar)*	November-December
10)	*Pausa*	*Paush (Poh)*	December-January
11)	*Magha*	*Magh (Magh)*	January-February
12)	*Phalguna*	*Phalgun (Phagun)*	February-March

tions, but those, which are in the path of Zodiac and enter or exist from it are 27:

> 1) *Ashwini*; 2) *Bharini*; 3) *Krittika*; 4) *Rohini*; 5) *Mrgsira*; 6) *Aridra*; 7) *Punarvasu*; 8) *Pushyami*; 9) *Aselasha*; 10) *Magha*; 11) *Poorva Phalguni*; 12) *Uttara Phalguni*; 13) *Hasta*; 14) *Chitra*; 15) *Swati*; 16) *Vishakha*; 17) *Anuradha*; 18) *Jyestha*; 19) *Moola*; 20) *Poorva Ashada*; 21) *Uttara Ashada*; 22) *Shravan*; 23) *Dhanishta*; 24) *Satabisha*; 25) *Poorva Bhodra*; 26) *Uttara bhadra*; 27) *Revati.*

To accommodate all these constellations in the Zodiac each one has been given a segment of 13°-20' in the Zodiac. Thus 27 constellations represent full zodiac circle of 360°. Each of the 27 constellations (*nakshatras*) is further divided into 4 quarters (called *Padas*) of 3° -20' each represented by number 1, 2, 3, 4.

Each of the *rashi* (sign) in Zodiac contains two and one quarter (*pada*) *nakshatras* and the first *nakshatra* coincides with the first *rashi* i.e. *mesha*, as shown in Table 2.

The influence of these *nakshatras* on humans is considerable and is used in the preparation and predictions of one's horoscope. Some of these *nakshatras* are auspicious for certain activities while others are bad. Thus observing any religious function on a date when entry of *nakshatras* like *Hasta, Ashwini Punarvasu, Anuradha, Tishya, Mrgsher, Revti* is shown in the *Panchang*, is an auspicious date. Similarly it prohibits performance of certain activities during the presence of *Bharini, Krittika, Aridra, Aselasha, Magha, Chittra, Svati, Vishakha nakshatras*. *Panchak* i.e. during the presence of *Dhanishtha*, *Shatbishak*, *Purvabhadrpada*, *Utrabhadrapada* and *Revti nakshatras,* which starts from half movement of *Dhanishtha nakshatra* to the end movement of *Revti nakshatra,* which takes 5 days is considered

Table 2

Rashi Nakshatra Span in degrees and Minutes.

1)	***Mesha***	*Ashwini* (1,2,3,4)	0° to 13°-20′
		Bharini (1,2,3,4)	13° 20'to 26°-40'
		Krittika (1)	26°40to30°-00'
2)	***Vrishabha***	*Krittika* (2,3,4)	0°-00' to 10°-00'
		Rohini (1,2,3,4)	10°-00' to 23°-20'
		Mrigsira (1,2)	23°-20' to 30°-00'
	------------------------------ and so on ------------------------------		
12)	***Meena***	*Poorva Bhadra* (4)	0°-00' to 3°-20'
		Uttarabhadra (1,2,3,4)	3°-20' to 16°-40'
		Revati (1,2,3,4)	16°-20' to 30°-00'

inauspicious for certain activities such as travel, purchase of certain items of daily usage while purchase of gold is considered auspicious.

d) *Yoga* (a luni solar day)

Kasmiri Panchangs do not record these details as this information is no longer used in any rituals, but it is used in astrology.

e) *Karana* (half lunar day)

Kashmiri Panchangs do not record these details as this information is no longer used in any rituals.

Calendars

Various calendars, which are in use in Kashmir are as follows:

a) *Sapt Reshi* Calendar[3]

This Calendar starts from the date seven *Reshis* (*Sapt Reshis* see Chapter 8) left for heaven. "When the years of *Kalimerhed* by 'the arrows and eyes' (i.e. 25) had elapsed, the most excellent seven *Reshis* ascended heaven".

At the time of their departure from Earth these seven *Reshis* were 'in' the *Nakshatra Magha* when King *Yadhistra* was reigning.

This year correspondence to the year 3076-75 BC i.e. 26 years later than the year 3102 which represents the beginning of *Kali*-Era (*Kali-Yuga*) which started 35 years after end of *Mahabharata* war when Lord *Krishna* left Earth.[4]

This calendar was known as *Lok-Kal* or *Lauhika* (The Peoples Era) in Kashmir and was used by *Kalhan* in his *Rajtaramgni*. It is also known by the names of *Paheri Samval* in *Kangra* (Himachal Pradesh).

It is a lunar calendar. Lunar calendars use two way to start as the first day of year. These are called :

1) *Mukhyamana*
2) *Gaunamana*

In *Mukhyamana* 12 months period begins from the first bright-moon day of (*Shaklapaksha*) and in the *Gaunamana* the 12 month period starts from the first dark moon day of *Krishna Paksha*. Kashmir has been following the *Mukhyamana* method. Some Southern states of India also observe this method.

A Calendar, which starts from *Chaitra* month is called *Chaitradi* calender. *Sapt Rishi* calendar is a *Chaitradi* calendar and hence it starts from 1st *tithi* of *Shukla Paksha* of *Chaitra* month.

This date is celebrated as *Navrah* – New Year by *Kashmiri Pandits* and it coincides with 1st *Navratra*. In the year 2004-05 of English Standard Calendar it is running in its 5080 year. *Kashmiri Pandits* use this calendar for all religious activities. This is 2nd oldest calendar in India, the first being *Kaliyuga* Era (Solar) Calendar, which is running in its 5104 year (i.e. 26 years ahead) and measures *Kalyuga* Era.

This calendar is based on the theory that Seven *Reshis*-at the stars of *Ursa* Major remain "in" or conjoining with each of the 27 *nakshatras* or Lunar Mansions in turn for 100 years each. Thus, completing a cycle of 27 *nakshatras* in 2700 years. Each cycle begins with *Magh Nakshatra*.

It was thus in the year 2001, the lunar month of *Ashwani* was repeated as intercalary month. Thus the 5077 lunar year of this calendar had 13 months instead of usual 12.Again in the year 2004-5 corresponding to *Sapt Rishi* year 5080 it was the month of *Shrawan* which was repeated as additional month. It is in this way a correction is made after every 980 days to bring solar and lunar calendar in unison. Even after this adjustment over a period of a century it was observed that there is a shortfall of one full day in the solar calendar over a period of 39 months, which accumulated to one full month in 97 years. Hence it was decided that after every 97 years this *adikmasa* intercalation shall be done away with. This omitted month is called '*Kshaya*' or dead month.

<u>*Malamasa/Bhanumasa*</u>

Till 1994 the *adikmasa* was repeated differently by *Panchangs* for two sets of *Kashmiri Pandits* who were described themselves as *Malamasis or Bhanumasis*. The genesis of this division is based on the fact that there are two different methods for symbolism leading to an intercalary month:

1) Direct counting method
2) Solar Ingress method

1) In the Direct counting method of symbolism the month in which 980 days (approx) are elapsed (reckoned from previous intercalation) that very month shall be intercalated as the *adikmasa* additional month (*adikmasa*).

In the solar Ingress method the *adikmasa* is repeated on the principal that if in a particular month no '*sankrati*' (Solar ingress into next sign (*Reshi*)) occurs in between two consecutive new Moons (*amavasis*), that very month shall have to be repeated. While the first method was prevalent in Kashmir, the second method is prevalent all over India.

Lately post mass migration of *Kashmiri Pandits*,all the *panchangs* are carrying on Solar Ingress method (so called *Bhanumasa*) for calculations as this is considered prudent under the new circumstances.

b) *Vikrami* Era (Solar)

It is running in its 2061 years (2004-5 AD). It is a solar calendar and starts from 1st day of the month of *Vaishakh* (corresponding to 13/14 April) which is popularly known as *Vaishakhi.* This calendar was introduced in Kashmir during Sikh rule (1819) as an official calendar and was continued till 1947 when after independence English calendar replaced it. It is still in use in other states of India such as *Punjab, Haryana, Himachal Pradesh, Uttar Pradesh, Rajasthan* and *Orissa*. The name of 12 months are the same as show in the Lunar Calendar.

> ***Adikmasa represents Correction in Lunar Calendar***
>
> As stated earlier there is a shortfall of 10.896 days in a lunar year as compared to a solar year. This residual difference accumulates into one full lunar month in about 32 months. To over come this anomaly the sages devised a method of symbolism for intercalation of an additional month called *adikmasa.*

c) *Shaka* Era (Luno-Solar)

On March, 21, 2004 AD, it entered in its 1926 year. It is a Solar Calendar with lunar month names.

This has the distinction of being the national calendar of India. The names of the month are the same as in *Vikrami* Era calendar.

Other Current Calenders

There are many regional calendars in India which start from different months of national calendar as per local conditions. For examples *Kolar* Era prevalent in *Kerala* starts on August 17 and is running in its 1176 years (2001 AD). *Bengali Samvat* Calendar starts on April 15 and is running in its 1408th year (2002 AD). *Hijri* Calender (lunar) used by Muslims starts from 1st day of the month of *Moharram*. Since this Calendar has no mechanism for symbolism, hence this calendar has a year of 355 days and accordingly New Year date may fall in Summer or Winter months. Most of the Muslim festivals

> ***Malamasa versus Banamasa***
>
> *Kashmiri Pandit* community is divided into two categories depending upon which calendar they follow. These are:
>
> 1) *Malamasi*
> 2) *Banamasi*
>
> The direct Counting method is of Kashmiri origin and is known as *Malamasa* system whereas the Solar Ingress method was given the name of *Banamasa* by *Malamasis* for those *Kashmiri Pandits* who migrated to India and returned back to Kashmir during Sikh and Dogra rule and followed Solar Ingress system which they followed while they were out of Kashmir.

Puramic Calender

Men	*Devas* (Gods)	*Brahma/Vishnu*
1 Winkle of eye = 1 *Nimasha* 18 *Nimeshas* = 1 *Kastha* (0.615 sec) 13 *Kastha* = 1 *Kala* (8 sec) 30 *Kalas* = 1 *Ksam* (4 min) 12 *Ksam* = 1 *Mahurta* (48 min) 30 *Mahurta* = 1*Ahoratrum* (1day+1night) 15 *Ahoratrums* = 1*Paksha* (½ month) 2 *Paksa* = 1 *Masam* (1 month) 2 *Masams* = 1 *Rtu* 3 *Rtu* = 1 *Ayanam* 2 *Ayanams* = 1 year	1 day + 1 night 360 days = 1 *Deva* Year (DY) 12000 DY = 1 *Maha* Yuga* (MY) 1000 MY = 1 *Kalpa* 71 MY = 1 *Manwamtara* 14 *Manwantaras* = one life of *Manu*	1day +1 night
8640 Million Year	100 *Kalpas*	1 *Brahma* year (BY) 100 BY = Life of *Brahma* or *Mahapralaya*.

are usually subject to appearance of Moon. It was running in its 1421 year on April 2001 AD.

Puranic Calender (*Manvantaras*)

This calendar is no longer in use except in one important religious ritual – *Sankalpa anga* (see Chapter 16) where parts of this Calendar are mentioned while naming the date and Era for undertaking a *Karma*. However, *Kashmiri Pandits* do not use this reference in *Sankalpa*. Hence its description of this calendar may only be of academic interest. This calendar takes into account time of man, *devas* and *Brahma*.

A *manvantra* is a cycle of creation and destruction. A *Manu* rules over each such *manvantara*. The life cycle of *Brahma* (*Mahapralaya*) is 1000 *Kalpas*. There are total 14 *manvantaras* in each cycle of *Brahma* which means each *manvantara* has a length of 71 *Kalpa* + residual years (1000/14 *Kalpas* = 71.428 years).

Presently the people are living in 7th *Manvantara* in the 51st "*Brahmyear* (BY) 1st

month, 1st *Paksha*, 1st day, day time, 2nd *Yama*, III *Mahurata*, which is ruled by *Vaivasvata* (the son of Sun). Each *manvantara* has its gods and *Spt* (Seven) *reshis*. The gods of present *manvantara* are the *Adityas*, the *Vasus* and *Rudras* and Seven *Reshis* are *Vaisvamitra*, *Jamadagni*, *Bhardwaja*, *Gotme*, *Atri*, *Vasistha* and *Kashyapa* (who are also *Vedic* gods).

Pitr time is different from human time and *Dev* time. 30 days of human time is equal to 1 day (24 hours) of *Pitra time*.

Explanations

1) For performance of *Shraddha*, the *tithi* that falls, between 1.30 pm and 2.30 pm is the criterion.
2) It may be stated here that the *tithi* indicated in the *Panchangs,* which are available to Kashmiri Pandits currently are based on calculation made from Jammu (Lat 32° - 44° and Long 74° - 54°) and technically speaking are valid for Jammu residents only.
3) Inputs from articles written by Mr. C. L. Nagri in Koshur Samachar in various issues from Sept. 2001 to April 2002.
4) *Brhat-Samhita* by astronomer Varâhamihira.

Books Consulted

1) Kapoor, Dr. Gauri Shanker - **"Learn Astrology"** Published by Ranjan Publications, Delhi.
2) **Vijyashvar Panchang**, Published annually from Jammu.
3) Nagri, CL – Write ups Published in **Koshur Samachar** from Sept 2001-April 2002.

CHAPTER TWELVE

SAINTS & SAVANTS

The study of the lives and philosophies of learned men and women of *Kashmiri Pandits* will be studied under three categories:

a) Early period – (up to 1300th Century, AD).
b) Medieval period – (1301 AD to 18th Century, AD).
c) Modern Period – (19th Century – to present time).

Early Period (Up to 1300 AD)

This period especially 8th Century to 11th Century AD is considered Golden age of *Kashmiri Pandit* religious thought, when saints and savants like *Vasugupta, Somananda, Abhinavgupta, Kshemeraja* gave shape to Kashmir *Shaivism*.

> ***Kashmir-a Reshvar***
>
> Kashmir is known as '*Reshvar*' i.e. home of *rishis* (seers). Here every individual is saint like. It has produced saints and savants of extraordinary caliber who made deep impressions on the minds of people in their search for ultimate goal, be it happiness or liberation (*moksha*). An interesting fact about *Kashmiri* saints is that most of them lived the life of family men (*grahasta*) rather than being ascetics.

a) *Sangmaditya* (8th Century AD)

He was one of the earliest teachers of *Shaivic* philosophy who lived near Pampore during the reign of *lalitaditya* (724-761 AD).

b) *Atrigupta* (8th Century, AD)

He was a great *Shiva* Scholar who lived at *Autarvedi* (area between River *Ganga* and *Yamuna*). *Lalitaditya* was impressed with his sharp intellect and knowledge and was instrumental in settling him in Kashmir at Pampore where he was granted land and property.

c) *Vasugupta* (800-850 AD ?)

He is described as the author of '*Shiva-Stotra*', which is considered to be the first written document of *Trika* system (also known as Kashmir *Shaivism*). It is said that Lord *Shiva* appeared to him in his dream and revealed the ancient knowledge of *Trika* system in 77 *Shiva strotras* (hymns) engraved on stones which were lying at a protected place at Harvan (17 Kms. from Srinagar, Kashmir).

d) ***Kallatacharya*** (850-900 AD ?)

A worthy disciple of *Vasugupta*, he is father of *Spanda* philosophy (see Chapter 4). He wrote *Spanda-karika* and its *Vrtike* (commentary).

e) ***Somananda*** (850-900 AD ?)

He is father of *Shiva* philosophy known as *Pratyabijna* (recognition of Self) which is considered an important aspect of *Shiva* philosophy. His famous work is known as '*Shivadrishti*'. He was 4th generation down the progeny of *Sangamaditya*.

f) ***Utpaladeva*** (900-950 AD ?)

He made popular the works of his *guru*, *Somananda* by writing a number of commentaries (*Karikas*) on *pratyabhijna shastra*. His famous works are:

1) *Ishvar Pratyabhijna Shakarika* with *Vrthi* (glossary).
2) *Siddhitryayi*

He lived at Navhatta (Srinagar).

g) ***Laxmangupta*** (950-1000 AD ?)

(also *Laxmancharya*). He was an able disciple of *Utpaldeva*. His famous work on *Shaivism* is known as "*Sharada Tilaka*".

h) ***Narasimhagupta*** (930-1000 AD ?)

He was a *Shaivisim* philosopher and descendent of *Attrigupta*.

i) ***Abhinavgupta*** (975-1025 AD)

He is one the most outstanding scholar *(acharya)* of Kashmir *Shaivism,* who consolidated all the different aspects of *Shiva* philosophy and presented them in his now famous book "*Tantraloka*". He was son of *Narasimha Gupta* and disciple of *Laxmangupta*. He has been described as "*Shankeracharya* of *Kashmir Shaivism*" by *Rajanaka Mammalla* ,author of *Kavya Prakash. Swami Laxmanjoo* (see item L of modern period saints) described him "*Shiva* incarnate to enlighten the people". It is said he possessed eight *yogic* powers (see under *Hanuman* Chapter 3) and had six spiritual signs and hence was respected by one and all in his life time.

He had mastered all the four systems of *Trike* philosophy: *Krama* system, *Spanda* system, *Kula* system and *Pratijabhijna* system (see Chapter 4).

He wrote extensively on poetics, dramaturgy (*drama*) and *yoga tantra*. His other known works are:

1) *Bhairava Stotra*
2) *Malinivijya Vartika*
3) *Bharata Natya Shastra – Tika*
4) *Dwanmalokalochana*
5) *Natyalochna*
6) *Purva-Panchika*
7) *Gitarthasanghraha*
8) *Boda Panchadashika*
9) *Parmartha Charcha*
10) *Dehastha Devtachakra Stotra*
11) *Paratrimshika Vivarna*
12) *Paratrimshika Lagu Vitti*
13) *Kramashtrota*
14) *Iswara Pratybijnya-Vimarshini*
15) *Ishwar Pratijabijnya Vivriti Vimarshini*
16) *Parmarthe Sara*
17) *Tantrâsara*
18) *Tantra Loka*

j) ***Kshemaraja*** (1025-1075 AD ?)

He was brilliant pupil of *Abhinavgupta* His

works include:

1) *Pratyabhijnahrdayam*
2) *Spandasandoha*
3) *Spandanirnaya*
4) *Svacchandodyota*
5) *Netrodyota*
6) *Vijnanadhaira Vodyota*
7) *Shivasutra Vimarshini*
8) *Stavacintâmanitika*
9) *Parâpraveshika*
10) *Tattvasandoha*

It is said that his work *Pratijabhijnahrdyam* occupies the same place in *Shiva* or *Trika* literature as *Vedantasara* does in *Vedanta*.

k) *Yogaraja* (1075-1125 AD

He was a disciple of *Kshemaraja* and wrote commentary (*karika*) on *Parmarthsara* (written by *Abhinavgupta*).

l) *Jayaratha* (1125-1175 AD ?)

He wrote comprehensive commentary (*Karika*) on *Tantraloka* written by *Abhinavgupta*.

B) Saints/Savants of Medieval Period (1301-1800 AD)

(Period of *Vakh*'s and mysticism)

This period represents rise of Islam in Kashmir. For *Kashmiri Pandits* it was the period of torture, forced conversion to Islam and migration to remote areas for safety. It is as such marked by absence of scholars and savants that were witnessed in Kashmir from 8th to 11th Century AD. Even then the torch was kept burning by mystic saints like *Laleshwari*, *Rupa Bhavani Reshpir*, *Jewan Shah* and *Nand Riyash*.

a) *Siddha Sri Kanth* (*Sidh Mole*)[1]

He was *guru* of the most famous female saint of this period - *Laleshwari* and that is enough to understand his spiritual standing. Unfortunately very little was known about him till recently. One must be thankful to Dr. Veena Bakshi who was awarded doctorate degree for her thesis entitled "*Srikanthas* contribution to Kashmir *Shaivism*" recently (1999) and as such we have lot of information about him. *Rajanaka Shitikantha* was his original name who was born in 13th Century at Pampore, Kashmir. He was more often known by the name of '*Sidh Mola*' by his followers. He was worshipper of *Shakti*. Three of his known works are :

1) ***Satotar Mala*** – This book is not available. Reference about it are found in his other book.
2) ***Kaul-Sutra*** – In this book different methods of worshipping *Shakti* are described.
3) ***Mahanay Prakash*** – In this book he has described '*Shakti peeths*' of Kashmir. It is said this book is written in *Kashmiri* Sanskrit which was pre runner of present day *Kashmiri* language. He also composed *Vâkhs* like *Laleshwari*, but somehow they did not reach people.

b) *Laleshwari* (1310-1380 AD)[2]

Also known as(Lal-Ded/Lal Arif)

She was first among the long list of Saints who preached medieval mysticism which later entrapped the whole of India.

She was born in 14th Century at *Pandrathan* near Srinagar. She was married at an early age but was treated badly by her

mother in law. She found her *guru* in *Sidh Srikanth* ,who taught her *Shaivism* and *tantric-yoga*. Soon she received divine grace of Lord and expressed her unity with divinity through her *Vâks* which have been described as "heart pourings rather than poetic expressions".

Lalleshwari

These *Vâks* or sayings represent *Shaiva* philosophy in quatrains, in the language which was understood by the people. These *Vâks* were preserved through word of mouth as well as through books which were written by noted writers such as Dr. Grierson (author of *Kashmiri* Dictionary), Dr. Barnet.*Pandit Anandkaul* collected these *Vâks* and commented on them later on.

Lall Vakhs

Several hundred *Lall Vakhs* have been collected. A *Vākh*, recited on several occasions as an incantation on festivals by professional singers is as under: (In *Kashmiri*).

"*Shiv Chuy ThaliTthali Rozan*
Mo- zan Hindu- tu Musalman
Trukay Chuk Paan Panon Prazanav
So Chay Sahibs Sat Pa'z Zaan."

Shiv pervades every place and everything. Do not differentiate between Hindu and Muslim. If you are intelligent then try to know your self and that will lead you to true knowledge of god.

Towards later part of her life she became a roaming monk like *Mira* and kept on reciting her *Vâks* which expressed divine truths of all religions. She was a strong critic of idol worship and advised people to adopt *Yoga* as a means for *moksha*.

"Idol is a stone, temple is of stone, above (temple) and below (idol) are one, which of them will thou worship, O foolish *Pandit* ? Cause thou the union of mind with soul."

Again in another *Vâkh* she says:

"O mind, why hast thou become intoxicated at another's expense ?Why hast thou mistaken true for un true"

She advocated perfection in this life rather than wait for next life. She recommends faith and perseverance for perfection.

"*Shiva* is with a fine net spread out, He permeath the mortal coil. If thou, whilst living, canst see Him. How canst thou when dead".

Take out self from Self, after pondering over it".

Towards her end of life, when she had finally merged herself with Lord *Shiva,* she said :

"I saw and found I am in everything. I saw god effulgent in everything after hearing and pausing, *Shiva* is the house and it is His alone, who am I *Lalla?* ".

She preached essential unity of all religions and as such had following both among Hindus (who called her *Laleshwari*) and Muslims (who called her *Lall Arif* or *Lal Ded*).

It is said that through her *Vâks*, *Kashmiri* language received a great boost as a medium of expression. She added to the richness of

Kashmiri language especially through her *Vâkhs* which make up above 30 percent of *Kashmiri* Proverbs.

A hospital (*Lal Ded* Hospital) was named in her memory in Srinagar some time back.

c) *Sahib Kaul* (17th Century)[3]

Sahib Kaul alias Anandnatha was a great *Shiva* philosopher who had mastered *Kaulism* and poetry at an early age. Some believe he was a born perfect practitioner (*siddha*) as he revealed knowledge of god when he was just eight years old and composed verses in Sanskrit showing his understanding of *Shiva* philosophy.

He lived in Kashmir during the reign of Shahjehan and Aurengazeb. It is said he had death experience at an early age and wrote five verses explaining his death experience and five more after recovering from "death". He called these Verses "*Shiva-Jiva-Dashaka*".

d) *Nund Riyosh* (1378-1437 AD)[4]

(The *Sahazanand*) Born to Salar Sanz and *Sadra Maj*, he is known by several names – *Nund Reyosh* or *Nund-Rishi*, *Sheikh-Nur-ud-Din* and *Sahazanand*. His spiritual eminence has won him the title of *Sheikh-ul-Alam* (Pious man of the world). His birth as a Hindu or a Muslim is a subject of controversy but what is fact is that his philosophy and way of life appealed to both Hindus and Muslims. He was normal married man and had 2 children. He did not have interest in worldly life. He meditated in caves for full 12 years, living on just milk and later on, on water alone. He believed in fasting and eating vegetarian food only. During his life time Kashmir witnessed worst type of religious prosecution under Sultan Sikander (1389-1413 AD) and his successor. At such crucial time he became the conscious keeper of people and preached universal brotherhood along with *Lal Ded* who was senior to him. His spiritual eminence and humane philosophy made him very popular among people and they came to see and get blessed by him. He was influenced by the Buddhist message of compassion (*Ahimsa*) which he preached and practiced later on.

He also composed verses like *Lal Vâkh* called '*Shruks*' which are very popular even

Reshi Cult among Kashmiri Muslims

Nund Resh is the founder of *Rishi Cult* among Muslims of Kashmir which survives till this date in Kashmir.

These *Rishis* have their shrines throughout Kashmir and they live a detached life where vegetarian atmosphere prevails. These shrines are visited by both Hindus and Muslims. Some of the prominent shrines are:

1) *Nund Rishi* at Tsrar
2) *Laderman Rishi* at Ariari
3) *Yasman* at Vegibror
4) *Sajan Rishi* at Akhal
5) *Jogi Rishi* at Chair
6) *Ropa Rishi* at Kohsherkot
7) *Ganga Baba* at Badrkot
8) *Mubarik Rishiat* Aish Muqam
9) *Khwaja Baba* at Badrkot
10) *Sham Bibi* at Pushkar
11) *Shang Rishi* at Anant Nag
12) *Baba Rishi* at Tangmarg

now.

His mortal remains remain buried at Tsar (known as *Tsari-Shareof*) in Budgam District of Kashmir where a huge *durgah* (mosque) is built and which is one of the focal points of faith for Muslims and Hindus as well. He was one of the true founders of "*Kashmiryat*" (*Kashmiri* culture).

e) ***Raghava Bhatta*** (Fifteenth Century AD)

He was a great *Shiva* scholar. He wrote commentary on *Tantra* and *Trika* philosophy in 1454 AD. Nothing more is known about him.

f) ***Rupa Bhavani*** (1625-1721 AD)[5]

It is said that Madhao Dhar, a great devotee of *Sharika Bhagwati*, regularly prayed at Her feet. Pleased with his devotion, mother appeared as a young girl and asked for a boon. *Madhoo Dhar* asked *Devi* to take birth as his daughter. Sometime after this incident a girl was born in the family who from the very birth indicated her divine qualities and was named *Rupa* (a common name in Hindu families). Right from her childhood she was initiated into the mysteries of *yoga* by her father, who himself was a great devotee of *Lalleshwari*. She also came into contact with Muslim saints, such as Shah Qalander through her father and also Sayed *Kamal* who lived in their neighbourhood. Thus, from an early age she was exposed to high spiritual life and her parents were proud of her. This was an age when unmarried girls were not considered safe in home due to Pathan rule, who would abduct them. Parents preferred to marry their daughters young. *Rupa* was married at the age of seven to a young boy of *Sapru* family. Her mother-in-law did not approve of her other worldly nature, and like *Lalleshwar's* mother in law, made life miserable for her, which prompted her to leave *Sapru*'s house and return back to her fathers house located on the right bank of river *Jehlum*, at Khanqahi Sokhta (near Safakedal). Her father welcomed her back and guided her in her spiritual path. Finding it difficult to carryout meditation in the family (*grehast*) environment, she decided to go for meditation in secluded places. Thus, she went to *Wusun, Manigam, Waskura, Chashmu-I-Sahib* (near Srinagar) where she attracted her devotees and set up *ashrams*. Both Hindus and Muslims went to see and listen to her. It is said that at Manigam she planted a chinar tree on the bank of Sindh river which is still growing and at Waskur (near Sumbal) she got dug a well and cured a blind potter's son with this water, which is till this date held as sacred place. She composed *Vâkhs* like Lalleshwari which show the depth of her spiritual attainment. A collection of these *Vâkhs* has been published by Prof. B. N. Parimoo.

Mata Rupa Bhawani (1677-1777)

She was a great reformer of her times. She opposed animal sacrifices, bigamy and polygamy which was common then. She encouraged Hindus to maintain their dignity even under worst conditions. She was the moral strength of community and down trodden ones in hard times.

During her life time she came to be called as *Rupa-Bhavani* by Hindus and '*Rupa-Arif*' by Muslims. Her other name is *Alakheswari* (lady

with a lock of hair). It is said she kept her hair un plaited. At her death, Shah Qalander, a famous sufi saint said:

"That holi-natured incarnation of unseen
Broke her coil of four elements. Flew to the highest heaven with good natured heart, and united with bliss".

g) ***Reshi Pîr*** (1637 AD)[6]

(also known as ***Pir Pandit Padshah***). His father *Pandit Gobind Kaul* lived at Batyar

Sahib Satam

Rupa Bhavani attained her *nirvana* (death) in 1721 AD at her parent's house on the 7th day of dark fortnight of *Magh*. This day is observed as *Sahib Saptami* (Her parents were known as *Sahib Dhars*). *Yagnya* is performed at her parent's house at Khankahi Sokta, where large number of people go to offer *Kand* (sugar cone) and some cash. Her *Kanyigati Sradha* (*Kambir Pach Shradh*) is observed at Vaskur, where large number of devotes go to drink water from the well, which is taken out by a Muslim family (whose son was cured by *Rupa).*

Mohalla, Alikadal Srinagar. He was only seven years old when his mother died. His father ,who was quite advanced in age, married a young lady from village *Ghoshi* (Kupwara Distt) after the death of his first wife. He was still a young boy when he got interested in *Saddhna* and made efforts to find a *guru* (Teacher) for spiritual attainment. He found his guru in *Pandit Krishan Kar* who initiated him through "a puff of his *challum*" (Inhaling of Tobacco) which opened his "*trikaddrishti*" (vision beyond). He spent 14 years in *saddhna.*

**Pir Pandit Padhshah
Hardu Jahan Mushkil**

Resh Pir helped people both in their spiritual and temporal pursuits and came to be called as *Pir Pandit Padhshah Hardu Jahan Mushkil* (Emperor of two worlds and answer to difficulties of all kinds).

It is said he influenced his contemporary Muslim saint *Mulla Akund Badakshani* with his *Vedic* knowledge who passed it on to *Dara Shikoha* . *Sair-I-Akbar* written by *Dara Shikoha* is based on *Vedic* thought.

Reshpîr, like other saints of time became symbol of *Kashmiri* brotherhood and had following both among Hindus and Muslims. The local governor presented him with a grant of land (*jagir*) in Devsar Village. His shrine at his birth-place is regularly visited by people even now, who carry a baked bread (*Kulcha*) to the shrine as *prashad.* A pair of his wooden footwear (*Khadaon*) is worshipped regularly. After migration in 1990, His footwear has been carried to Jammu where his followers have preserved it.

h) *Swami Jîwan Shah* (18th Century)[7]

Rajkak was a person of means and lived at *Rainawari*. His wife was a regular worshipper of *Mata Khir Bhawani* Tulamulla. She was blessed with a son who was named *Jîwan Shah*. *Jîwan Shah* was married when still a child but he soon renounced world and confined himself to a room where he performed deep meditations. There are recorded many miracles performed by him, a few are narrated below:

Swami Jeewan Shah

Jivan Shah remained in crow posture for Sixty Years

He was a master of *Rajyoga* and remained in '*Kag Asan*' (crow posture) for about 60 years till the end of his life. During his life time people sought his blessing.

There is a custom in *Rainewari* Srinagar that when ever a marriage takes place, the first plate *thali* of feast (cooked rice, vegetables etc.) is offered to Jīwan Shah. He kept a wooden rectangular plank in his room as his furniture and people even now consider the piece of wood as sacred and feel divine presence when they touch it. He often asked his devotees to partake of food kept in his room, which sometime was stale and people ate it and were blessed.

1) In 1783 AD Pathan soldiers abducted a Hindu girl and carried her in boat. The father of girl approached Jiwan Shah for help. Who wrote a couplet in Persian language like this:

"Agar Hukmi Khuda Naist, Ba Hukum Jewan Shah." Kishti-Gark Aab Khud, Hindva Az, Aab Bala Shudl." (If it is not the gods command, by my (*Jîwan Shah*'s) own command then the boat should capsize drowning all except the Hindu girl).

The boat did capsize and Pathan soldier got drowned, only Hindu girl landed ashore safely.

2) One *Krishna Kaul* – a policeman was ordered to be punished by throwing him into a well for a lapse by which a murderer had escaped from his custody. *Jîwan* Shah advised him to arrange a '*Band Jeshan*' (a musical concert) in which the escaped murder will come and get arrested again. *Shri Kaul* did as advised and culprit did come and got re-arrested, which saved his life.

i) *Manas Razdan* (16th Century AD)

He was a saint from Kashmir who impressed Mughal King and was given a grant of land *Jagir* in Punjab. A lane in Srinagar, Razdam Kocha (in Bane Mohalla) is named after him.

j) *Mirzkak* (1744-1820 ?)[8]

He was a saint of high order who though not formally educated and yet continued the tradition of writing '*Vakhys*' of *Lalashwari* tradition. Mirzkak was born at Hangalgund, Anantnag district and lived there during the middle of 18th

Century. He was a born *Siddha,* who did not need any initiation. He was an embodiment of simplicity and celibacy. He was lover of nature and liked to remain far from crowds and yet he could not disappoint anyone who came to see him.

After his *nirvana*, a *samadhi* has been built on the bank of river Bringe at Hangalgund, which was the focal point for all *Kashmiri* Hindus to seek divine intervention in their daily problems of life. It is said his *samadhi* has been visited by high order saints and scholars like *Bhagwan Gopinath, Swami Nand Bab, Swami Lakshman Joo, Krâl Bal, Sedh Mol. Saints* from *Varanasi, Mathura, Hardwar* and other places would come every year for performing *saddhna*. An annual festival used to be held for days together at his *samadhi*.

C) Saints and Savants of Modern Period (1801-2000 AD)

(Renaissance of Hindu tradition).
With the end of Muslim rule in Kashmir in 1819, when Sikh ruler Maharaja Ranjit Singh of Punjab forced Afghans out of Kashmir, the Hindu saints and savants, who it seems, lay hidden, appeared on the surface in such profusion that it almost became difficult to accommodate all of them in this brief write up. The notable ones are:

a) ***Parmanand*** (1791-1879 AD)

Parmanand (His original name was *Pandit Nand Ram)* was born in 1791 AD at Seer Village near Mattan Anantnag Distt. His parents were of religious bent and thus, at a very tender age he got a peep into religious beliefs. He got his education in Persian language and learned Sanskrit from Sadhus who flocked to Mattan every year. He composed Persian poetry under the penname of "*Gareeb*" and Sanskrit under the name of "*Parmanand*". His wife, *Mal Ded,* was an ill tempered lady and yet the saint in him was not disturbed in his spiritual path. For his living he had to accept the job of a *Patwari* after his fathers death, who was also a *patwari*. He ultimately gave up this job for his spiritual pursuits.

Parmanand

Parmanand's philosophy is predominantly that of *Bhakti-yoga*. He was a great *Krishna uppasak* and his famous composition are "*Suddhama charatr*" and "*Karam Bhoomi*" where the emphasis is that highest goal of man is to attain mastery over ones own self by unswerving devotion to Lord. His *leelas* (*Kashmiri stuties)* which have been compiled by master *Zind Kaul* under the title "*Krishna Leela*" are part of *Kashmiri* folk lore. In one of his famous poems "*Amarnath Yatra*" he describes the various paths through which one has to go to reach Supreme Self. His poem *Radha Suamber* is a masterpiece devotional poem. His *leela, Shiva Lagan* (describing Unity of One with many) is recited by faithful ones on auspicious occasions.

b) ***Swami Shanker Razdam*** (19th Century AD)

Born in a middle class family at *Kanya Kadl* Srinagar, *Shanker Razdan* was a born *Siddha*. He displayed remarkable *Vâkh Siddhi* i.e. what he said would come true-at a young age.

As an adult he preferred life of a celibate.

Shankeran Makatch

Swami Shanker Razdan always carried an axe with him, which he worshipped. This axe came to be known as *"Shankeran Makatch"* (*Shanker's* Axe) and has now become a phrase in *Kashmiri* language to indicate something, which is always present.

He started his (*tapasya*) meditation at the shrine of *Umma Bhagwati* in *Uttarsu* and later on at *Menzgam* (Kulgam). After this he shifted to the shrine of *Khirbhawani*. Later on he became disciple of *Swami Zanardan* at Srinagar.

He is said to have performed many miracles. Once he saved the lives of many pilgrims at *Amarnath,* who were caught in a thunderstorm and at another occasion he brought back to life a dead boy of a widow, whom he later on adopted and gave him the name *Ramjoo*, who later on rose to become military advisor to *Maharaja Amar Singh* (father of *Maharaja Hari Singh*).

Swami Jee was a man of learning in *Sharda*. He has written *Ramayana* in *Sharda* Script (which has not been published so far).

A *samadhi* named Ratanjot at Srinagar was built by *Maharaja Amar Singh* in his honour besides a temple where his axe and other artifact, have been kept.

c) *Swami Ramji* (1852-1915)

He was born a *purohit* (family priest) at Srinagar and received his initiation (*diksha*) from *Sri Manas Ram Monga* (or *Manehkak*) who was a great *Siddha* of Kashmir *Shaivism.*

d) *Swami Vidyadhar* (1886-1950)

Ramji – father of renaissance of Kashmir Shaivism

He achieved great fame as a *siddha* in his life time and was respected by all and even king of Kashmir (Pratap Singh) approached him for his blessings. He can be called the father of renaissance of Kashmir *Shaivism* in modern times. He established a *Shiva Ashram* at Fateh Kedal (third bridge) Srinagar known as *Sri Rama Shiva Ashram* (*Trika*).

Swami Vidyadhar as a reformer

He was a great reformer. *Kashmiri Pandits,* who returned to their faith after forcible conversion to Islam were treated as untouchable by *Kashmiri Pandits* and called them by the nick name '*Lej-battas*'. He organized a *yagnya* and invited all intellectuals of valley and served these so called *Lej-battas* himself with full devotion and thus removed one of the social barriers in a divided *Kashmiri Pandit* society.

He was born in a *Brahmin* family of *Shri Gankak Rajanak*, resident of *Sathu Barber Shah*, Srinagar. His mother was *Harmati*. His father passed away when he was 6 and was brought up by elder brother *Gopinath*.

Swami Vidyadhar

He had a sharp memory and a resolute disposition as a child which carried him to *Swami Ramji* who initiated him into *Trika* System. He lived a life of wandering saint at Tral and *Khirbhawani* where small *ashrams* were established and where from he preached *Shaivism* principles.

He breathed his last at the age of 64 at Srinagar. His poetic works in *Sanskrit* include:

1) *Guru Stuti* – a hymn in praise of his guru *Swami Ram Ji*
2) *Nirvan Villap* – Hymn for *Ma Rajnya*
3) *Kalika Stutis* – Hymn to goddess *Kalika*
4) *Saraswati Stutih* – *Maa Saraswati*

e) ***Bhagwan Gopinath*** (1898-1968)

The highest stage that a human can attain in *Shiva-Shakti Saddhna* is known as *Kaula* or *Agoreshwar*. This is the last climb to reach that stage of gods creation where from it starts and is known *Paravidya*. Such saints are known as *Bhagwan* or *Agoreshwar* as per Hindu thought. A person in this situation is freed from all *karmic* bonds. For him there is neither *moksha* (liberation) nor rebirth. He is law into himself and performs act either directly or indirectly which may appear to be baffling.

Bhagwan Gopinath

He was born at Srinagar on 3rd July 1898 to *Pt. Narayan Joo Bhan* and *Haarmali*. It is believed he was initiated into Sainthood by *Swami Zankak Tufchi*.

> **Swami Gopi nath an Agneshwar**
>
> *Bhagwan Gopinath Ji* belonged to the spiritual line (*Parampara*) of *Kauls* and *Agoreshwars*. He had reached the highest stage of Self realization. He lived all along his life in Srinagar and never went out of Kashmir. Yet his fame spread all over India and even abroad. Learned people came to his simple ashram to receive his blessings One of the greatest living saints of this order *Bhagwan Ram* of *Varanasi* has established a seat for him in "*Kreem Kund*" - one of the oldest and sacred shrines in *Varanasi* and there he sits among the galaxy of *Agneshwars*. *Bhagwan Gopinath Ashrams* have come up in Delhi Jammu and other places after migration of *Kashmiri Pandits* from Srinagar (in 1990).

f) ***Swami Nand Bab*** (_?__ 1973)

Swami Nandlal was unique saint who dominated Kashmir for over 50 years up-to 1973 when he breathed his last. He could divulge into past and future but for uninitiated it was not easy to understand all this. He behaved like a person

Nandbab - the faqir

Nand Baba was a mystic saint(*faqir*) of high order. He was quaintly dressed, usually wearing shorts, a shirt and a hat and occasionally was accompanied by a person carrying a musical instrument- *sitar*. He talked through parables to his admirers. He would write some long sentences on pieces of paper in Urdu or Persian and distribute them among the persons who came to see him. He was popularly known as *Nandbab*.

who always spoke in an incomprehensive language which made no sense to a common man and yet if understood by those who were close to him, it made full sense.

Swami Nand Bab

He did not convey any philosophy as saints do, he was a sort of *faqir* who has following among all people: Hindus, Muslims etc.

He did not have a permanent place to sit but would stay at any of his follower's place ,where large number of people visited him to receive his blessings.

He hailed from village Nuner near Ganderbal.

It is said that in the hierarchy of *siddhis* a stage comes when a spiritual aspirant gets a vision of the universe and through his mind's eye see's the past present and future. At this stage his spiritually is so powerful that he can even change the course of thing and destiny of individuals. He was a *siddha* of this type.

g) *Swami Anandji Maharaj* of Villagams

He came from Villigam in Kapwara Tehsil of Kashmir. In his early age he worked as domestic help at the house of *Dullus* in Karan Nagar, Srinagar where he would use his spare time in the meditation.

It was in such situation when his master Mr. *Dulu* observed brilliance in the room where he was meditating. Thus his master became his first disciple and then on he became "*Bab Sahib*" to his devotees. Later on he shifted to *Kherbawani* in Tulamulla where he lived at the feet of Goddess *Ragnya* and blessed humanity with his divine presence from there.He was a '*Shakti Upasak*' and a follower of *Nandi* Deity. He performed regular *Yagnyas* at *Nandkeshwar* at Sumbal.

h) Master *Zind Kaul* (1884-1966)

Master *Zind Kaul* was a theosophist, a *bhakta*, a *Vedantic* and *Buddhist* rolled in one. He composed poetry in English, Persians, Urdu, Hindi, Sanskrit and *Kashmiri*. He lived a simple life and was respected by all section of society. His poetry reflected Hindu philosophy through devotional songs. He wrote under the pen name of "*Sabit*". He was a great admirer of *Permanand* and often recited his poems. His poetic composition included, besides religion other composition on love, nature and other subjects. Some of his satirical poems like "*Clerkee*" made him very popular. *Bhakshi* Ghulam Mohd. Ex. PM of J & K was a great fan of his poetry and respected him a lot. His collec-

tion of *Hindi* poems "*Sumran*" got him *Sahitya* Academy award in 1956. His collection of Urdu poems under the tittle "*Dewan-I-Sahit*" was published in 1951.

i) ***Krishan Joo Razdan*** (1850-1926 AD)

He was a Sanskrit and Persian Scholar of repute. Although a *Shivaaite* by faith yet he composed songs in praise of other gods. He was a great yogi of his time and king of that time *Maharaja Pratap Singh* used to visit him. He had great interest in music as well. His collection of Verses "*Shiva Parinayah*" has been published by Asiatic Society of Bengal. In his composition of poetry he exceeds even *Parmanand* in the field of *Bhakti* poetry.

Krishan Joo Razdan

j) ***Swami Sonakakji*** (1879-1942)

Swami Sonakah was a mystic saint who was quite popular among people. Other names by which he was known are *Sona Bab, Sona Bayu, Sona Matoo.*

His father was a family priest. He had access to royalty of time *Maharaja Pratap Singh*. His younger brother *Swami Rugh Bayu* was also a known saint.

In his early years he also acted as a *purohit* (family priest) along with his father but kept his *saddhna* active and was often seen visiting cremation ground in Srinagar.

Swami Jee left his ancestral home in Srinagar and stayed at the house of his devotee *Shri Shridar Joo Dhar* at Alikadal , *Kharyar* for14 years. Dr. *Gwashlal Kaul* a prominent physician was his devotee and he sometime stayed with him.

He believed in leaving no trace of his mortal body and belongings and as such no shrine has been created in his honour after his *nirvana.*

Sonakak – a faqir called Lori Peer

He was a mystic *faqir* called by the name "*Lori-Pir*" (he always carried a stick "*Lor*" with him"). Like his contemporary mystic saint *Swami Nandlal* he also roamed streets of Srinagar, going into trances. At times he used abusive language to scare away people and at other times, he would sit on a shop, smoking his favourite "*Challum*" or ask for a cup of tea. People respected him and followed him for his "*Trikal drashi*" (Vision beyond). Like other mystic saints he loved to present himself as a dirty *faqir* who never changed his cloths.

Kashkak- a farmer saint

He preferred to live a simple life and earn his bread by toiling in the fields . as a farmer *Mehr Baba* himself a renowned saint has paid a rich tribute to *Kashkak* (in his book Wayfarers). He states "he found *Kashhak* ever engrossed in higher pursuit in the 7th plane of consciousness".

k) *Kashkak* (? – 1961)

Yet another mystic saint of Kashmir, *Kashkak* was born and lived at Manigam, till the end of his life in 1961.He was initiated into *Saddhna* by his *guru Naran Bhan* and achieved success at an early age.

Swami Kashkak

His fame as a spiritual visionary spread far and wide and people of all categories Hindus, Muslim, government servants, businessmen and even saints came to seek his blessing.

Swami Laksham Joo and *Swami Nandlal* also had his *darshan*.

l) *Swami Lakshman Joo* (1907-1991)

He was given name *Lakshman* by his *guru Swami Ramjoo* who was family priest of *Shri Narayandass Raina*. *Swami Ramji* had predicted his arrival and right from his birth introduced him to various *Shiva Saddhnas* which he had already mastered. *Swami Ramji* did not live long enough to groom up the boy under his guidance, but he had made sure that his chief disciple and successor *Mahtabkak* would take care for spiritual growth of *Laskhman*, who taught him *Shaiva Shastras* and *saddhna*.

Swami Lakshman Joo

When he was 20 years old he left home for *Sadhuganga Ashram* in Sopore for meditation.

> ***Swami Lakshman Ju - a Jnan yogi***
>
> He was *Jnanyogi* of the highest order who guided a generation of scholars and ordinary people into the mysteries of Kashmir *Shaivism*. *Jaidev Singh* who has translated many *Shiva Sutras* into English, has dedicated all the books to *Swami Ji* whom he acknowledges as guide and *guru*.
>
> He always considered himself a scholar rather than a saint. People of highest authority such as Prime Minister of India – Indira Gandhi went to his *ashram* to have his *darshan*.

After some time he went to *Daniyahana* (near Harvan) where his father made an *ashram* for him. He stayed there for 7 seven years to study *Shaiva Shastras* under the guidance of reputed Scholar *Maheshwar Nath Razdan*. It was here that *Sharika Devi* (who later on became renowned saint) was accepted by him as a disciple.

It was in 1934 that *Lakshman Joo* built an *ashram* for himself at *Ishber* near *Nishat* and taught *Shaiva Sutras* to his disciples. He was a modest man in his life and possessed child like simplicity. His dress was a long robe (*pheran*) and his facial expression that of a person who wants to give everything that he has to those who ask for it.

It is one of the saddest events in the spiritual progress of *Kashmiri Pandits* that *Swami Ji* had to leave Kashmir and his *ashram* for Delhi in 1990 due to militancy in Kashmir. Soon after he

took *Samadhi* in 1991 while he was at Delhi. *Ashrams* dedicated to his teachings and memory have been established at Delhi, Jammu, Gurgaon and San Francisco USA.

Some of his works are:

1) *Abhinavgupta*'s commentary on *Bhagwad Gita*.
2) *Kramanayadepka* – (Twelve forms of *Kali* from *Tantraloka*).
3) *Sambapancesika* and *Panchastavi* of *Dharmecharya* (Hindi Translation).
4) The Secret of Supreme Consciousness.
5) Lectures on Practice and discipline of Kashmir *Shaivism*.

m) *Swami Aftab Ji* (1883-1959)[9]

He was the youngest among six children born to *Shri Prakash Ram* and *Smt. Parvati* of village Karihama Distt. Kupwara. He showed signs of spiritual attainment at an early age and later on received initiation from his guru *Shri Gobind Ji Talashi* – who was a mystic saint and a scholar residing at Chinkara Mohalla Srinagar. He remained bachelor and devoted all his life to meditation. He composed verses which were published in 1958 under the Title '*Bhaskar Prakash*'.

n) *Swami Nand Lal* of Tikker (1902-1966)[10]

He was born in Srinagar in 1902. His father *Pandit Sahab Kaul* (*Kothidar*) was a known banker and had approach even to the royalty of time. His mother died when he was still very young. His step mother was saintly lady who initiated him into *saddhna*. Later on he received *diksha* from *Swami Lal Ji* of *Varanasi*. In early age he went to Sopore and worked his way into spiritual ladder at *Bomai Sadhamaleun*. He was a strict-vegetarian, a *brahmchari* and lover of *sufiana* music.

From Sopore he shifted to *Sharada* Shrine in Tanghdar (now under POK) where he stayed till 1947, when had again to shift from there to Tikker village in Kupwara Distt, where he established yet another *ashram* on top of a hill where he lived most of the time.

Swami Nandlal of Tikker

Swami Ji established another *ashram* at Hushoora Badgan Distt. He took Samadhi 1996. His chief disciples, *Kral Bab, Mast-Ram Ji. Swami Sedmol* (*Ved Lal*) and *Bai Toth Ji* (*Swami Sham Lal*) are carrying his message to masses and continuing his tradition of service to humanity.

o) *Swami Mast Ram Ji* (1931- Living)

His original name is *Sohan Lal* and was born in 1931 in *Punjabi* Family at Budlada (Punjab) His inner search for a suitable guru for guidance in the spiritual path brought him to *Swami Nand Lal* of *Tikkar* (*Kupwara*), under whose guidance he became a *siddha* and was given new name Mast *Ram*. After *nirvana* of his master in 1996, he established ashrams at *Badipora* (Badgam Distt) and antoher at *Patoli* Jammu where he carried spiritual activities and guides people in this direction.

Swami Mast Ram

Due to migration of Hindus from Kashmir in 1990, he also shifted his activities to Jammu

where he opened the doors of *ashram* to all migrants till they could make alternative arrangement. Later on he established a large ashram at Haridwar and also one at Delhi. These *ashrams* have become centers for religious activities of *Kashmiri Pandits*. *Swami Jee* has learned *Kashmiri* and has a large following among *Kashmiri Pandits*.

He does not believe in the performance of miracles. He is a *Karmyogi Sanyasi* who works for the upliftment of the masses.

p) *Karûnamai Mâ* (1917-2000 AD)

Thirty five km away from Gurgoan, at *Sanp Ki Nangli* near Sohna ,there is a beautiful *ashram* spread over about 10 acres of land known as *Shree Karunamai Mâ Shaktipith,* which was established by *Karunamai Mâ* on *Basant panchmi* in the year 1988. It has a temple with a large hall to accommodate 500 people with a large idol of *Ragnya Bhagwati*. Near by is the *ashram* where *Karunamâ* lived with her disciples. It houses a library and other cooking arrangement for large gatherings as big as 3000. All around there are fruit trees and green gardens. The very sight of the *ashram* is pleasing to the eye.

Karunamai Maa

Karunamai Mâ was born on *Nag Panchmi* in 1917 in the family of *Kitchlûs* at Indore and was given the name *Bimla*. She received traditional education at Allahbad and *Varanasi* and was married in *Channa* family. She had three sons. *Parm Siddha Srî Kant* of *Bîjbihera* was family priest of *Channas*, who would stay with them during winter months when life in Kashmir becomes difficult ,due to extreme cold. He noticed the spiritual tendencies in *Bimla* and after several years of training initiated her into the world of spirituality in 1956 at the bank of River *Ganges* at Kanpur and gave her the new name of *Karunamai Maa.*

Karunamai Mâ was a great devout of *Ragnya Bhagwati*. She visited *Khirbhawani* temple regularly till 1989 when further visits became difficult due to unrest in Kashmir.

Karunamai Maa - Ragnya incarnate

Karunamai was a *Kashmiri* saint in all respects. She was initiated by a Kashmiri guru Swami Siri Kanth of Bijibihara. The main deity of the temple where she carried daily puja is Ragnya Bhagwati of Tullamulla. She preached Shaivism and Vedanta . Most of the recitations at prayers are of Kashmiri origin (Unknown outside Kashmir) She liked *Kashmiri* food and same type of food is served even now to all on important occasions. She had a divine personality. She was fair and in her simple dress she always looked like a goddess. *Karunamaī Mā* had a talent for writing prose and poetry, invoking deep philosophical thoughts. She had a melodious voice with which she rendered her compositions into beautiful prayers dedicated to her guru and *Ragnya Bhagwati.*

Karunamai Mâ had a charming personality. She composed several poems and *Dohas* (couplets of wisdom) which have been published. She would often sing her compositions and various *stuties* with her rich musical voice.

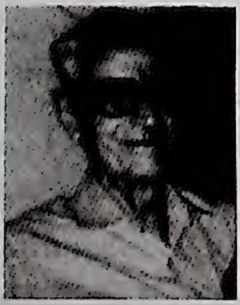
Karunamai Maa liked travelling. She travelled many foreign countries such as UK, Europe, Canada etc.

During her life time she initiated a number of people into the path of spirituality. She handed over charge of *ashram* to her chief disciple *Nand Bhaba* in 1998 and took *samadi* in Oct., 2000.

q) **'*Kamal*' *Pandit Janki Nath Kaul* - a Savant Scholar** (1914-1997)

His grandfather *Pandit Shivaa Kaul* was a Sanskrit scholar and a seer. It is from him that he developed interest in the scholarship of Sanskrit. He was a great scholar of *Shiva* Philosophy and was a disciple of *Swami Laxman* Joo. His monumental works include:

Janki Nath Kaul



1) Commentaries on *Bhawani Nama Sahsra Stutih*
2) *Panc'astavi*
3) *Shiva Sutra Vimarsha*
4) *Sampanchashika*
5) *Parmarthsara*
6) *Vedant Dindimah*
7) *Indrakash Satortram*

After migration from Kashmir he held classes at Jammu where he taught. *Bhagwad Geeta, Indrakshi strotram, Atma Bodh, Tatve Bodh, Upnishad, Panchastava & Maha Puran*. He died in 1997 at the age of 83. He received President Award in Sanskrit.

r) ***Rughnath Kukiloo*** (1911-1997)

Pandit Rughnath Kukiloo was one of renowned saint cum scholar cum astrologer who lived at Banamohalla Srinagar in a narrow lane by river side. He was worshipper of *Shakti* and anyone who visited him could see his worshipping place in ground floor where he would receive visitors. One could see ladies waiting at his place with horoscopes of their children to seek his blessings in solving their routine problems.

Rughnath Kukillo

He was a Sanskrit Scholar who had studied *Vedas* and *Shastras* and astrology. He regularly performed *havan* during *navratra* days and observed fast for 5 days of *Shivratri* during which time his house, looked like an *ashram* where lines of people waited to have his *dharshan*. He was always dressed in simple cloths – a *'pherun'* and white '*dastar*' on his head. His introduction to *Panchastavi* written by *Pandit Jankinath Kaul Kamal* gives a sight of his knowledge about *shastras*.

Other Saints

The list of saints is endless, but there are not sufficient details available about their lives, which does not in any sense make their contribution, less important. They have, or are continuing to

have their contribution for the betterment of human society. A few names are given below:

a) ***Kral Bab***: He was in charge of *Tekkri Ashram* in Kupwara and continued to bless masses from that *ashram*.

b) ***Swami Harkak***: He was originally from Khrew but later on was living at Hanuman Temple 1st bridge Srinagar.

c) ***Swami Mankak***: His original name was *Mansa Ram Monga* He was well versed in *Shaivism* and guided *Ram Ji* (Saint) in *Saddhna*.

d) ***Krishna Pandit Taplu***: He was a resident of Bohri Kadal Srinagar., He was a great devout of mother *Ragnya*, who appeared to him in dream and gave the location of place where She was residing (*Khir Bhawani*) which had been forgotten by people during Muslim rule in Kashmir.

e) ***Nidam Saheb***: He lived at Moran (Pulwara Distt) and died in 1923.

f) ***Ganesh Dass***: He lived at *Gusshi* in Kupwara.

g) ***Mathura Devi***: Born at Verinag in 1835 to *Pandit Hari Kaul*. She lived in Srinagar and was usually seen at *Shivaalaya* and *Durganag*.

h) ***Swami Zanakak Tuphchi***: He was guru of ***Swami Aftab Joo*** and *Bhagwan Gopinath*.

Explanations

1) See write up **"*Rajanaka Shitikantha*"**, An undiscovered author of *Kashmir Shaivism*" by Dr. *Veena Bakshi* in *Koshur Samachar*, July, 1999.
2) See **"*Laleshwari* Forerunner of Medieval Mystics"**, published by Koshur Samachar in March/April issue of 1992 written by PNK Bamzai - the noted Historian. The quotes of Vâks are from this reference.
3-4) Source: **"*Kashmiri Pandits* - a cultural History"**, Published by Lancers Books New Delhi in 1995.
5) Source from **"*Koshur Samachar*"**, March-April issue in 1992.
6) Source ***"Koshur Samachar"***, March-April Issue, 1992 Saints and Sages.
7) Source – ***"Kosur Samachar"*** March, April Issue 1992 Saints and sages
8) Source ***"Kashmiri Pandits a cultural History"***.
9) Source ***"Koshur Samachar"***, December, 2002.
10) Source ***"Koshur Samachar"***, March 1999.

Chapter Thirteen

Shrines & Temples

There is hardly a hamlet in Kashmir where there is not a religious place of Hindus, be it a hillock, a mountain peak, a cave, tree, spring lake or river. There are sixteen temples (*Yars*) on the bank of River Jehlum in Srinagar called *Shurah Yars* (*!6 Yars*) dedicated to various gods such as *Lord Shiva, Lord Ram or Bhairwa.*

Shrines and Temples of Kashmir fall under two periods of their construction:

A) Temples built during the period of Hindu reign which ended in 14th Century AD.
B) Temples and Shrines of later Period (14th Century AD onwards).

A) Temples of Hindu reign[1] (upto 14th Century)

Most of these temples were heavy structures made with large limestone blocks without use of mortar dedicated to Lord *Shiva*. Many of these temples now lie in ruins, maintained by Archeological Survey of India. These temples suffered destruction due to natural processes such as earthquakes, poor maintenance and human agency (many Muslim rulers destroyed these temples). Some of the better known temples of this period are:

1) *Shankercharya* Temple
2) The Sun Temple of Martand Martand
3) *Awantipura* Temple
4) *Naristan* Temple
5) *Pandrathan* Temple
6) *Pattn* Temples
7) *Payech* Temple
8) *Kulrmeru* Temple
9) *Naran Nag* (*Wangat*) Temple
10) *Bamzu* Cave Temples
11) *Mamleshwar* Temple-Pahalgaum.

1) *Shankercharya* Temple

A massive stone temple built on top of hill known as *Shankeracharya* hill, named after that great Hindu revivalist *Shankeracharya*, dedicated to Lord *Shiva,* is one the main landmarks of Srinagar over looking Dal Lake. It is place of worship for Hindus and a sight where from one enjoys the total scenery of Srinagar city. It is a favourite tourist spot. The temple is at a height of about 300 meters above city towards east.

The history of this temple is woven in the myth and history of Kashmir.It is said to have been built by King *Sandiman*, who ruled Kashmir 2605-2540 BC[2] and was named "*Jeshtashwara*" temple. The hill was then known as "*Jet Lundrak*".

Later on this temple was renovated by King *Gopaditya* (369-390 BC). This hill came to be known as *Gopadri* in his reign. Even now the base of this hill on the present day Cantonment side is known as *Gopkar* where *Maheraja Harisingh* built a palace known as *Gopkar* Palace. The base of the hill on the *Dal* lake side was known as *Bhaksira Vatica* (now known as *Buchwara*).

Shiv Temple Atop Hill

Worship at ancient *Shankeracharya* Temple is still carried out
It is the only ancient temple where worship is still carried out.

The temple is built on polygonal base of about twenty meter height which is made of massive lime stone blocks, without mortar. The temple itself is about fifteen meters high from the base. A huge *Shivlinga* has been installed inside this temple which is the main object of worship by devotes. It is said this temple was connected with river *Jehlum* by Sculptured stones which were later on removed during Muslim rule and were used for construction *Pathermesjid* in Srinagar.

Later on this temple was repaired by King *Lalitaditya* (700-760 AD).

It is said *Adi Shankeracharya* visited Kashmir in the ninth century AD when he was on a mission to stop the influence of Buddhism in India which had by then become popular in Kashmir as well.

Gen. Cunningham (a western historian) believes this temple is "*Jayesthrudra*" temple built by King *Jaluka*, son of Ashoka the great ruler who ruled Kashmir some time around 100BC.

The temple was lately renovated during 1970's by *Dharmarth* trust. A marble statue of *Adi. Shankeracharya* was installed at the base of temple. A stair of stone slabs was built for the last lap of about 100 meters. A TV tower stands on this hill which is about 200 meters above groun level. A water tank (with pumping arrangement for lifting of water on top of hill) has been installed to meet requirements of water for *Shiva* worship. A small hut provides shelter to pilgrims. A garden with flowers and a few *Chinar* trees in front of temple add to the beauty of place.

Muslims of Kashmir call this hill Takt-Sulaeman.

2) Martand Temple

(also known as *Pandu-Larey* - the house of *Pandvas*)
It is situated on the highest point of *Karewa* plateau, about 3 miles east of *Anantnag*. This temple is now not more than 40 feet in height but its solid walls and bold outlines, with littered blocks of massive stones with carvings of figures, give it a most imposing appearance. It is reported to have been built between 370-500 AD (see Box).

3) *Awantipur* Temple

Awantipur lies on the bank of river Jehlum 18 miles from Srinagar.

Martand - a Towering Sun temple

The mass of building, now known as *Martand Temple* consists of one lofty central edifice, with small detached wings on each side of the entrance, which is 63 feet long and 36 feet wide. The whole structure lies in the middle of a large quadrangle. The length of the outer side of the wall which is blank, is 90 yards, that of the front 56 yards. There are in all 84 columns-a singularly appropriate number in a temple of Sun as number 84 is accounted as sacred by Hindus in consequence of its being the multiple of the number of days in the week (7) with the number of signs in the zodiac (12). The colonnade is recorded in the *Rajterangi* of *Kalhan* as the work of famous king *Lalitaditya* 693-729 AD.

This was ancient capital of King *Avantivermane* (854-883 AD). The whole neighbourhood is strewn with ruins, but the only traces that remain of its former greatness are the two temples which were built by *Avantivermane*, one before his accession to the throne and another and longer one subsequently. Both were dedicated to *Mahadeva*, the former under the title of *Awantiswami*, the later under the title *Awantiswara*. The style of these temples corresponds to that of Martand temple. A mosque stands now on some of these ruins.

4) *Narastan* Temple

This temple lies in the eastern part of the Kashmir valley about 35 miles from Srinagar via Trahat. Its situation is very picturesque, looking down a narrow valley at the feel of lofty mountain of *Brariangan* range. The cellar stands in a walled enclosure about 65 feet square. This wall is about 5 feet thick and 8 feet high. The main entrance is to the west side through an imposing portico.

A *Linga* which existed in the cellar is missing and floor has sunk.

5) *Pandrathan* Temple

It is located or the bank of river Jehlum in Srinagar City, now a Cantonment area.

The stone temple stands in a tank 40 square yards with water about 4 feet deep. The water comes from a spring on its northern side. The dome stone roof of the temple, carved with sculpture of a classic design, makes it look like a great structure. The temple is 18 feet square with a projecting portico on each side. It is reported to have been erected during the reign of King *Partha* (921-931 AD) and is dedicated to *Mahadeva*. The temple was called *Meru Vardhama Swami*. *Pandrathan* is a corrupted name of Sanskrit word "*Puranadhisthana*" which was the previous name of Srinagar city.

6) *Pattan* Temples

The old name of *Pattan* was *Sankerapura*. Two temples were built here by *Sankervarma* (883-901 AD) who succeeded *Awantevarma*. These temples were given the titles of *Sankara Gauresha* and *Sugandhesvara* and were dedicated to *Mahadeva*. Both the temples are simple cellars, but in the larger one, the projection of the closed porches at the side is so considerable that they form deep niches, or rather shallow chambers, in each of which was a

linga. They depict Martand type of structure, which is still well preserved.

7) *Payech* Temple

It lies 19 miles from Srinagar under the *Naungri Karewa*, and about 6 mile from river Jehlum.

This temple is stated to be well preserved. The cellar which is 8 feet square has an open doorway on each of the four sides. The grandeur of this temple lies in its construction as it is made of only ten stones, the four corners being each a single stone with a pyramidal structure over it, made of huge carved stones. General Cunningham attributed this temple to the reign of *Narendraditya* (483-490 AD). The building is said to be dedicated to Lord *Vishnu* as *Surya* (Sun God). The interior is still occupied by a large stone *linga.*

8) *Kulrmaru*

At *Gesipur* (Kupwara) 2 stones pillars which natives call *Gurmat* represent miniature models of temples which occur all over valley. The place of the open doorway is sculptured with words resembling Sanskrit (?).

9) *Naristan (Wangat) Temple*

About three miles north of *Wangat* in *Kangan* at the head of a stream, far from human habitation, are some ruins of temples. They are in two groups situated at a distances of a hundred yards from each other and consisting of respectively of six and eleven distinct buildings. The buildings have been damaged by forest growth.

The architecture is of a *Payech* type building, the most striking feature being the bold projection and lofty arches of the lateral porches.

In close proximity is a sacred spring called *Nagbal* and by it the footpath leads up to the heights of *Harmukh* to the mountain lake of *Gangabala* which is a celebrated place for pilgrimage. The construction of these temples was probably made at different times by returning pilgrims as votive offerings after successful accomplishment of hazardous ascent.

10) *Bumzu* (or *Bhumju* Caves)

The two caves in the limestone cliffs on the left bank of the Lidder river about a mile north of village *Bhawan* are known as *Bumzu* Caves The larger cave is dedicated to *Kaladeva*. The cave temple stands at the far end of a natural but artificially enlarged fissure in the cliff. The entrance to the cavern, which is more than 60 feet above the level of river, is carved into an architectural doorway. A passage, 50 feet in length, leads from it to the door of the temple. It is a simple cellar, 10 feet square interior dimensions,

Bumzai Cave Temple

Represents earliest specimen of Kashmir Temple.

Dr. Stein believes that this temple is the same temple as the *Bhima Keshva* temple, mentioned by *Kalhan*. It was built by King *Bhima Sahi*, who ruled Kabul Valley in the 10th Century AD. However, Laurence believes that from construction of the temple and material used in its construction, this is the earliest perfect specimen of a Kashmir temple, and dates from the first or second century AD.

built on a raised plinth and approached by a short flight of steps. (see Box) The square doorway is flanked by two round headed niches, despoiled of their statues. A *Shivalinga* stands at the entrance to the cave, which is partly hidden from view by the houses of local inhabitants.

Close by is another cave of still greater extent, but with no architectural accessions. About half a mile further up the valley, at the foot of the cliff, are two temples, the larger of which has been converted into a Muslim Tomb.

11) *Mamleshwar* Temple – Pahalgam

Overlooking Pahalgam across the river Lidder there is a massive limestone temple with a dome like structure. The entrance to the temple is through a small open entrance. A *Shivalinga* still adores the temple, which receives worship during *Amarnath yatra* period. A small spring near by is also considered sacred.

B) Shrines of Later period (Post 14th Century, AD)

First four centuries of this period were the period of oppression for *Kashmiri Pandits*. Their temples were destroyed by Muslim zealots and worship became difficult. Those who survived or did not accept Islam as their new religion, preferred to carry worship at home.

> **Icon Worship**
>
> Destruction of temples by Muslims encouraged Icon Worship in Kashmir Bamzai a noted historian of Kashmir writes: "For carrying worship outside their homes they created icons in the form of rocks or springs without any or major structures as symbols of worship, which ultimately developed into present day shrines".[3]

Some of the better known temples & Shrines are as follows:

12) Shrines around *Hari Parbat*

Hari Parbhat has been associated with religious activities from very ancient times. *Sharika Mahatmya* relates that *Durga* taking the shape of a *Sharika* bird (locally called *Maina*) carried with her beak a part of hill (*Saligram*) from the Mount *Meru* and dropped it at a place in order to close the gate of the *Daityas* who still lived in the remnants of *Satisar* lake. Subsequently she took abode on the hill to make sure they could not escape. This gave name '*Sharika Parvat*' to the hill. In Kashmir the hill is called *Hari Parvat* (*Haer* in *Kashmiri* – stands for the bird *Maina*).

In the earlier times people made a round of this hillock as an act of religious activity. Later on icons were created at selected places by smearing rocks with *sindur* (red oxide) and still later on some small structure came up at these places as shelter against rain and heat. These icons are places of worship now. The prominent ones are:

a) Chakreshwar or Sharika Temple

प्रद्युम्नशिशवरासीनां मातृच क्रोपशोभिताम ।
पीडेशवरी शिलारुपां शिरिकां प्रणिमाम्यहं ।।

(*May Bhagwati Sharika* who is all effulgence by virtue of seven *Bijakhsharas*; who is having brilliances of Sun; whose pair of lotus feet are the objects of obeisance of seven sages, who is the remover of the ills of seven lokas and whose dwelling is "*Pradymna Peetha*" in the middle of Srinagar city in Kashmir, founded by King *Pravasen*, protect us.)

Goddess *Sharika* is recognized here in a rock which bears regular geometrical lines representing *Sri Chakra Sharika's* symbol of worship. The deity is anointed with *Sindur* (red lead). This shrine is also known as '*Chakreshwari*' According to "*Shakta Shastra*" *Sharika* is praised and contemplated as the most beautiful and magnificent deity with 18 arms who saves devotes.

अघोर व्याधिनाशी च घोरदुःखनिवारिणी ।
अष्टा दशभुजापायाच्हारिकाशयामसुन्दरी ।।

(Goddess *Sharika*, inseparable spouse of *Vamadeva Shiva*, adopted 18 arms emanating from her five fold glory.)

Sharika - Is an Isht Devi

A stone 20 feet by 15 feet smeared with *sindur* , believed to represent *Sri Chakra* (a *yantra*) is the abode of mother *Sharika* (a form of *Durga*). This is situated about 300 feet above ground level in the middle of the hillock facing east. Recently this shrine was renovated by community members.

Night long *kirtans* were held here on Saturday nights and *homas* performed during *navratras*. *Sharika* is the *Isht devi* of some *Kashmiri Pandits*.

b) *Syambhu Ganpati* at *Ganeshbal*
At one end of hillock a part of rock has been smeared with *sindur* (red oxide) which is supposed to be Lord *Ganesh* in *Sayambhu* form (natural form), A small structure has been raised for carrying out prayers. The Shrine is very sacred place of *Kashmiri Pandits* who pray there before making a *parikrame* (round trip) of *Hari Parbat*. Temple priests report for *puja* around 4 a.m by which time some regular worshipper reach the place from far off places. The *Hemja astuti* of Lord *Ganash* (see Chapter 22) is recited as the main prayer by all.

c) *Saptrishi* Shrine
It is small rock with a cave like opening. It is considered to be the sacred place for meditation. With the construction of residential houses in this part, it has almost disappeared from sight now.

d) *Mahakali* Temple
A small structure at the foot of hillock, smeared with *Sindur* is known as *Mahakali* Temple where people go for meditations.

e) *Deviangan*
A plane ground at the foot of *Chakreshwar* is known as *Deviangan*. A few structures here are used for offering prayers to *Sharika* by those who do not want to climb stairs to go up to Shrine.

f) *Hari Asthapan*
A place about 100 steps up on the hillock is known as *Hari Asthapan*. A temple at the base is known as *Ram Kaul* Temple.

g) *Hanuman* Temple
A carved figure of *Hanuman* in rock which has been kept in a room, following on *parikrame* route is paid obeisance by people.

h) *Pokribal* Temple
A temple covering a spring slightly away from the hillock is a place of regular worship, where *bhajan mandalies* were held on Saturday nights.

i) Fort Temple
A temple within the fort on top of hill was built by

Dogra rulers. A black idol of Goddess *Kali* is installed here. The temple is open to public only for one day in a year i.e. *Ram Navmi*. The idol was stolen a few years back by miscreants but was restored soon.

13) ***Khir Bhawani* of *Tulamula***

Dhyan

या द्वादशार्क परिमण्डित मूर्तिरेका ।
सिहांसनस्थितिमतीह्यरगैर्वृताच ।
देवीमनन्यगतिमीश्वरतां प्रयन्नां तां ।
नौमि भर्गवपुषं परमार्थ राज्ञीम ।।

(I make obeisance to that one goddess who, having taken to position of the Supreme God is the Queen in reality, whose form is made of light and is adorned by (the luster) of twelve suns, who is seated on a throne and is wrapped with Serpents.)

Tullamulla is a beautiful hamlet, 25 Kmn away from Srinagar, on way to the famous Mansbal Lake. River *Sindhu* coming down from Sonamarg, flows around it thus, converting it into an island surrounded by marshes. In the midst of this island there is a spring which is the abode of *Ragnya Bhagwati* the most benevolent and revered deity (*Isht Devi*) of *Kashmiri Pandits*. *Ragnya Bhagwati* here manifests not only in a stone sculpture but also in the colours of spring water, that reflects her moods and destines of her devoties.The large fenced stone paved courtyard, surrounding the spring is shaded by huge, very mature chinar trees, that form a canopy. All round the courtyard are small two storyed hutments with shops selling the various puja items and special preparations called *Nadir Munja* (Lotus root *pakodas*) and *Lucchi* (*Chapaties* fried in oil).

Ksheer Bhawani takes its name from the offerings of *ksheer* (sweet rice porridge) which *Ragnya Bhagwati* enjoys eating. Besides this she is worshippedwith the offerings of flowers, *Vena* (Fragrant cuttings of plant that grows in this area) and milk.Earten ports of various sizes are used in the making of *ratandeeps* which are traditionally moved at *aarti*.

The regular prayers are offered every morning and evening. "*Leela Rbda*" *stuti* (see Chapter 24) is recited during day long worship of goddess by devotes who come in hundreds every day.

An annual festival is held here every year on *Jeshta Asthama* (June-July) which is also Government Holiday in Kashmir. Festivals on a smaller scale are held on every *shukla asthami* round the year.

Some years back *Dharmarth* Trust renovated the place by demolishing old deleted structure outside temple premises and raised *Dharamshala* for staying of pilgrims. A number of structures were raised by local business men and some individuals for performing *havâns* etc. A park outside the premise before entering the temple adds to the grace of the place.

Legends

1) There is a legend that couple of centuries back, Goddess *Ragnya* appeared in a dream to *Pandit Govind Joe Gadru,* a resident of Srinagar, who traveled by boat from *Soura* (bank of *Ancherlake* nearest to Srinagar) and after locating the place poured milk in the spring as an offering to deity in the spring.
2) A *Brahmin* (*Krishna Pandit*) was ordered by a divine person to proceed to *Shadipur* by boat and there from go via a mesh of streams of *Sind*

River to reach the spot where goddess lives. He was guided by the movements of a snake to reach the exact spot where there is temple now. This place was located by *Pt. Krishna Pandit* on eight *shukla Jeshta* and as such since then this day is being celebrated as birthday of *Ragnya*.

Vegetarian

The goddess *Ragnya* is vegetarian and here no body who has taken meat or eggs enters the sacred premises of worship. Even non-Hindus observe this divine order.

14) *Jwala Ji* Temple at Khrew

A temple dedicated to *Mata Jwala Ji* (An *Isht Devi*) was built on the spur of a hillock about 250 feet above ground level during Twentieth Century by Late *Raja Daya Krishna Kaul* at *Khrew* village which is 25 kms East of Srinagar. It has a stairs of around 300 steps made with dressed limestone's slabs which lead up to sanctum sanctorum. The temple is a simple conical structure made from timber and iron sheets. It is reported that about one century before the construction of temple, *Jwala Ji* manifested here in the form of a flame (*Jyoti*), which now stands covered with a "*Shila*" (4 x 4 x 4 feet) smeared with *sindur*. It is stated that this "*Shila*" has naturally carved mystical lines forming triangles and hexagons forming *Sri Chakra*.

Mythological Link

A legend has it that a group of demons (*asuras*) who tried to go to *Dev Lok* to grab the treasure of *Kuber*, ware checkmated here by *Jwali Ji* and thereafter She decided to stay here at the request of a *Brahma Saddak* who was praying here.

Historical Reference of Ragnya Bhagwati

Ragyna Pradurbhava which is a section of *Brimgish Samhita* states that during Epic Age King *Ravana* who ruled *Lanka* got-intoxicated with power which lead to his downfall at the hands of Lord *Ram*. Goddess *Ragnya* who lived in *Lanka* then asked *Hanuman* to take Her to *'Satisar'* along with 360 *Nags*. *Hanuman* chose the spot where she is residing now.

Natural Phenomenas

The colour of water of the spring changes periodically from rosy red, to faint *rosy*, to light green, to lemon yellow and milky white, grey white & dark grey. A shade of black colour is supposed to be inauspicious.

At time it is observed that bubbles coming out of water, arrange the flowers (offered by devotes to the spring) in a certain pattern which resembles the shape of a *yantra*- known as *Ragnya Devi Yantra*. Only the chosen devout can have a sight of this *yantra* which is considered as auspicious *dharshan*.

A spring at the feet of hillock known as '*Anu Nag*' is supposed to be sacred spring where people take bath before going up the temple. A *'mela'* is held here on *Shukla Chaturdashi* of *Ashad* Month.

15) *Bala Devi-Tripursundri* Shrine at Balhom

Some stones with carved figures have been kept at the base of pine trees in a plain *Karewa* ground at *Balhome* (near *Wuyan*) 20 km. away from Srinagar. It is a sacred place, but far less frequented by people. It is maintained by a few *Kashmiri Pandits* families of *Balhoma*.

16) *Rughnath* Temple

It is one of the large temples on the left bank of river *Jehlum* between 2nd Bridge and 3rd Bridge, which is dedicated to Lord *Ram*. It was built and maintained by *Dharmarth* Trust. An annual *Havan* used to be performed here on *Ram Navmi* in September.

17) *Ganpatyar* Temple

A temple dedicated to Lord *Ganesh* on the right bank of river *Jehlum* up stream 2nd Bridge, Srinagar is a regular place for worship by *Kashmiri Pandits* who live around these area.

18) *Sûmyar* Temple

A temple on the right bank of *Jehlum* at *Habbakadal* (second Bridge) is well know temple. Ladies go to have bath in the river on the *Amavasi* falling on Monday (called *Sumeramavas*).

19) *Gupt-Ganga* Temple at Ishber

It is a temple dedicated to Lord *Shiva* near a spring known as *Gupt-Ganga* located at *Ishber* (near *Nishat* Gardan). The place is well known as the residence of *Swami Lakshman Joo*, a renowned *Shaivite* Scholar.

20) *Ram Mandir-Sathu* at *Barbaishah*

A temple dedicated to Lord *Ram* at *Sathu Barbarshah* is very popular temple for worship.

21) *Shivaala* Temple at *Chotabazar*

A temple dedicated to Lord *Shiva* at *Chotabazar* (near *Kanyakadal*) is well known for its premises house the well known *Ramakrishna Mission*.

22) *Bhairav* Temples

There are eight *Bhairav* Temples in Kashmir:

1) *Sheetla nath Bhairav – Sathu Barbarshah* Srinagar
2) *Vital Bhairav – Rainawari*
3) *Shri Bahulahat Keshwar – Chatabal*
4) *Hatkeshwar Bhairav – Mâlkhah*
5) *Mahakala Bhairav – Narsinghgarh*
6) *Mangheshwar Bhairav – Fatah Kodal*
7) *Nandkishwar – Sombal*
8) *Anandeshwar Bhairav – Maisumea*

23) Martand *Tirth Mattan*

Chain of springs, about 4 km away from district town of *Anantnag*, situated on the road to *Pahalgam* has a temple dedicated to Sun God – *Surya*. It is very popular temple visited by people round the year. It is also a *tirtha* where people come to perform *Shradha* of their dead ancestors. A bath in the main spring during the *Mala Masa/Bana Masa* months is considered very sacred.

24) *Bijwahara* (also known as *Vijbroor*)

Bijwahara is famous town on NH-1, about 6 kms from *Anantnag*. It is famous for scholars who prepare annual *Panchang* which are

followed by *Kashmiri Pandits*.

An ancient temple dedicated to Lord *Shiva* along with a few *dharmshallas* (in bad condition) is place of worship here.

25) *Anantnag* Temple Complex

This is an all important temple complex around a spring known as *Anantnag* (reference found in *Bhagwad Gita* also). There are four temples dedicated to Lord *Shiva*, one to *Radha Krishna*, one *Durga*, and other gods. Besides this there are four *dharmshillas*. A large number of *Saddhus* stay here during summer months.

26) *Uma Nagri (Brari Anghan)*

About 18 km away from *Anantnag* at *Uttarsoo*, there is a beautiful complex of temples and *dharmshallas* built around fine springs dedicated to Goddess *Uma* (first wife of Lord *Shiva*). The shrive was established in 1781 by the saint *Swami Shivaanand* who ignited a *duni* (burning fire) which was kept alive by his disciples till 1990 when militants took over control of this beautiful place.

A *ygnya* used to be performed here on every Ninth *Shukla of Chaitr* (*Ram Navmi*) and *Gang Asthami*. It is recorded that even rulers, known for their cruelty on Hindus, considered the place with respect and allotted a large *jagir* to this Shrine.

27) *Lok Bhawan*

This is called *Tirth Raj Asthapan*, just 8 km away from Anantnag town. It has a large spring with a *Shivalinga* in the middle and a temple by its side along with *dharmshalla*. A *mela* is held here on twelfth *Shukla* of *Ashad* month. A bath in this spring on this day is considered very auspicious.

28) *Mirzakak Asthapan* (Hangalgund)

An *ashram* dedicated to the memory of famous saint *Mirzakak* (see Chapter 12) along the banks of *Bringe* river at *Hangalgund* is visited by

Family Record Keepers of Mattan

Pandas of *Mattan* are record keepers of generations of families who visited shrine and *Amarnath* cave.

Some professional record keepers of families (known as *Pandas*) maintain records of families who visit these springs and perform *Amarnath Yatra,* which is a common practice at *tirthas* like *Haridwar, Gaya, and Pushkar* etc. It is a halting place for many *sadhus* who came to live in Kashmir during summer month. It is also a halting place (*Padav*) of (*Amarnath Yatra*). A *mela* is held here on *Shukla Saptami* of *Maag*.

Kah- Kah Stone of Bijbihara

This place is also famous for a miracle of lifting a heavy stone by eleven persons who put their one finger each to lift it while reciting the words *"Kah, Kah"*.

seekers regularly. The place has been visited by known saints like *Bhagwan Gopinath* and till 1990 was providing shelter to *Saddhus* who come to stay there during summer months. The place drew people from neighbouring areas for religions activities. An idol of *Hangaladevi* (*Lakshmi*) is worshiped here with *kheer.* A week long *mela* used to be held here.

29) *Goswami Gund Ashram*

It is situated 12 km from Anantnag. It has a beautiful lotus spring. A *Shiva* temple and a few *dharmshallas* provided place for spiritual meditation. It was established by *Swami Totakak* and was later on taken over by *Swami Atma Ram Ji* a saint of higher order. Free meals were served here till 1990.

30) *Verinag* Spring Temple

Verinag is one of the places sacred to *Kashmiri Hindus* as the source of sacred river *Vitasta* (Also known as *Jehlum*).

An octogonal spring built by Emperor *Janangir* at *Verinag* is a tourist attraction. It has a couple of temples in its premises, one around the spring and another in the garden a few yards away from the spring. Both of them have a *Shivalinga* inside which usually is decorated by local worshipers every day.

31) *Vethwatrû* (*Vetasta*)

One Km from *Varinag* spring, is a small spring known as source of river *Jehlum* (also known as *Vetasta*). A festival is held here on 13 of *Shukla Bhadrapada*. A few idols are kept on the side of spring which is worshiped daily by locals. An old *dharmshalla* (in bad condition) exists here. Hindus consider it as birth place of mother *Vitasta* (*Jehlum* River).

32) *Gauri* Temple at Pahalgam

A temple dedicated to Lord *Shiva* in the main *Bazar* of *Pahalgam* is the final resting place for *Amarnath yatra* which starts from *Dashnami Akhara*, Srinagar.

33) *Nagdandi* (*Ashoka Nanda*)

An *ashram* and temple built near *Achabal* spring on a hillock by *Swami Ji known* as *Ashoka Nanda*, about 300 years back and maintained by a trust is a spiritual center for *yoga Saddhna* which continue to function even after militancy in Kashmir.

34) *Mata Bhadrakali Asthapan*

It lies deep in forest among tall pine trees on a slope of a hillock, 4 km away from *Wadipore*-a predominant Hindu village north of *Handwara* (84 m away). It is *Isht Devi* of local Hindus who visit and perform havens there on both the *navamis* of *navratras*. People carry *Tehr* (yellow rice) and propitiate goddess with it.

The place is approachable by *Kaccha* metalled road. There is a regular bus service available up to *Wadipora*.

The Shrine has an old pine tree standing with a wooden structure around it through which a pine tree pops out. A stone statue of *Mata Badrakali* about 6 feet tall, smeared with *sindur* (red oxide) and wearing red sari and garlands of flowers stand by the side of tree. A few wooden shelters have been constructed for temporary stay of pilgrims on the days of festival and also for performing *havens*. There is no habitation around the place.

A fair is held here on *Shukla Navmi* of *Chaitra* (*Ram Navmi*).

35) *Jeshta Devi* Temples

A temple dedicated to *Jeshta Devi* at the foot hills of mountain range near present day residence of Governor near *Chashma Shahi* Srinagar is a popular place for *darshan* on Thursday, especially in the month of *Jeshth*. A small temple built inside a spring with the idol of *Jeshta* Goddess is the focus of worshippers.

Other Shrines

These are:

a) *Nandraza* at *Sumbal* - It is tradition among people living here to offer a lamb as sacrifice (known as *Raaz Kath*) when a new bride comes to village or a wish is fulfilled. A huge chinar tree on the left bank of river marks the place.

b) *Nandakashwar Bhairav* at *Sopora* - A *Shiva* Temple on the left bank of *Jehlum* at *Sopora* is associated with *Nandakashwar Bhairav*, where annual festival is held on *Jeshta Amavasya*.

c) *Shailputri* (*Devibal*) - Situated on the left bank of river *Jehlum* at *Baramulla*, it is considered to be as sacred as *Kheer Bhawani* by the local people. *Durga Mata* is seated here on a throne which is surrounded by a *kunda* from which water gushes out.

d) *Borus* - 18 meter from Srinagar on NH-1A, in a *zamindar's* compound, stands a *Shivalinga* carved out of stone about 5 feet high with a circumference of about 8 feet. A water stream flowering down the hill is known as *Ganga*. In earlier times this was one of the stages for halt of pilgrims on way to *Amarnath*.

e) *Manasbal* - On the northern bank of *Manasball* lake near *Kondball* there is a spring and near this there is an old archeological temple on the bank of lake. The temple is made of large lime stone slabs. It has got submerged in slush and *mud* of the lake but only top of temple made of one large block is visible now which partly gives a view of the entrance to temple. It is said there is a reference to this temple in *Neelmat Puran*.

f) *Baramulla* - An eight foot high *Shivalinga* stands majestically near the house of a *Sikh* in open area near *Kanil Bagh*, *Baramulla*. Nearby lie ruins of *Buddist Stupa*.

g) *Verinag* - A large black *Shivalinga* about 4 feet tall located in a hut with *Kaccha* brick walls exists in the valley sloping down from Jawahar Tunnel. It is said to have been installed by Dogra rulers who used to worship here before leaving or entering valley. It is no longer worshiped.

h) *Khirbhawani* temple at *Kupwara*. A temple dedicated to *Ragnya Devi* at *Tikri Kupwara* is the focal point of local Hindu population. It is also the place where *Ashram* of *Swami Nand Lal* exists.

Explanations

1) The description of these temples is based on the book **"Valley of Kashmir"** by W.R. Lawrence - Published in 1900 AD.
2) Refer to article *Shankeracharya* temple hill by P.N. Magazine in the book ***"Kashmiri Pandits"*** a cultural History.
3) Bamzai-PNK - Cultural and political history of Kashmir.

CHAPTER FOURTEEN

PILGRIMAGES

"Kashmir is Parvati; know that its King is a portion of Shiva".

Nilmatpuran

For a *Kashmiri Pandit* life revolves round religious rituals and pilgrimages. There are 51 *Mahatmyas* in Kashmir, which describe pilgrimages to various *tîrthâs*. During peaceful times men and women would leave their home early in the morning when it is still dark and make a round of *Hari Parbhat* or on top of *Shankeracharya* hill to the temple there and return home before it is sunrise. The same tradition was followed in other places where they would go to their religious places such as temples, springs etc. Pilgrimages of all sorts, long and short, even at a discomfort to their physical bodies, were undertaken for the enrichment of soul or as religious command.

Some of these pilgrimages continue even now (when *Kashmiri Pandits* have been forced out of Kashmir) under tight security provided by government and yet others have been abandoned. Some of the prominent pilgrimages dear to the heart of a *Kashmiri Pandit* may be described as follows:

a) *Amarnath Yatra*
b) *Shardamata Yatra*
c) *Harmukh-Gangbel Yatra*
d) *Dashar* at *Shadipur*

Amarnath Yatra

Amid tight security arrangement by J & K Government and Central Government, around one hundred and fifty thousands pilgrims of all ages, males, female, *sadhus* from all over India made it to *Amarnath* cave to pay their obeisance to the icy-*Shivalinga* of Lord *Shiva* during the

Kashmir a Sacred Land

The whole of Kashmir is sacred land. Every mountain peak and every water body here is associated with divinity. To the east there is *Harmukh* (16903 feet), with *Gangbal* Lake in its lap; *Mahadeo* Peak over looks Srinagar city; *Amarnath* (17321) guards its southern borders and yet beyond the *Shamsabari* Ranges *Sharda Mata*, so sacred to every Hindu, keeps a watch on its northern borders.

lunar month of *Shrawan* (14th July-12th August) in 2004. All the pilgrims who want to go for this Pilgrimage (*Yatra*) have to register themselves in advance at various centers all over India. Under tight escort provided by security personal from Jammu, the pilgrims assemble at Pahalgam. This is the only pilgrimage which has survived even after militancy by Islamic fundamentalists who spare no effort to disrupt it by killing pilgrims where ever and when ever they get a chance.

Historical Background

Bringisha Samhita which describes the religious sanctity behind various sacred shrines of Kashmir written by the *Rishi Bringish*, states (in *Amerishwara Mahatmya*, which forms part of *Samhita*), that the Icy-*Shivalinga* in the cave at *Amarnath* was revealed to him by Lord *Shiva* Himself upon intense meditation. Moved by the fervent prayers of His devotees to show them the path of salvation, he revealed location of shrine to His devotes.

There is a mention of this cave in *Nilamata Puran* as a pilgrimage destination. *Kalhan*, in his *Rajtaringni* also describes the importance of this cave. *Jonaraja* (who wrote later edition of *Rajtaramgni*) describes the visit of *Zan-ul-Abiden* (1420-1470) to the shrine. *Haider Malik* - a Persian historian who visited Kashmir and describes period from 1586-1627 has also given description of this Cave.

Mythological Legends

There are several mythological legend about this cave :

1) Lord *Shiva* was implored by His wife *Parvati* to tell Her about the secret of *Amarkatha* – tale of eternity. Lord choose this spot by hitting the mountains with His trident (*Trishûl*) which carved a cave in the mountain and that spot was selected by Lord *Shiva* for narrating *Amarkatha* to *Parvati*. Here, He explained the secret of immortality to *Parvati*. This date happened to the be the full Moon day of *Shrawan*. Two pigeons, which some believe appear on this day at cave, are said to be *Shiva* and *Parvati* to bless the faithful on this day. Yet others say these two pigeons represent two beings who attained immortality by overhearing the dialogue between *Shiva* and *Parvati*.
2) Another legend says that a village grocer *Sodhawani* by name was told by children about the presence of a person amidst them who came riding a bull. He waited for his arrival and when he came again, *Sodhawani* recognized him as *Shiva* and followed Him back to cave. When he later on told about his adventure to people, they also went to cave to have *dharshan* of Lord, where they instead found an Icy-*Shivalinga* and prayed there and since then the practice of pilgrimage started.
   - Another variant of this legend is that *Sodhawani*'s one cow made it to cave everyday to provide milk to Lord *Shiva* and once when *Sodhawani* followed her, he saw Lord *Shiva* face to face and received His blessings.

Rediscovery of Cave

The pilgrimage to *Amarnath* stopped during 16-18th Century AD as Muslim rules of the day made it difficult for Hindus to carry on their religious duties and with the passage of time

A Muslim rediscovered Location of Cave

Malik Family (Muslims) receives part of offerings for rediscovering location of Amarnath cave. It was due to a Muslim gentleman with the surname of *Malik* who, while following his strayed animals in the neighboring meadows, reached the cave where he saw Ice-*Shivlinga* and disclosed its location to Hindus, who as a reward give Malik family one fourth of offerings even now.

people forgot about the route to reach there. Gradually the importance of this pilgrimage was lost. However, with the change of guards in the nineteenth century when Muslim rule was replaced with Sikh and later on with Dogra rule things started to change. It was in this new political environment that Hindus sought to rediscover route to the cave, which was discovered by a Muslim named Malik..

Pilgrimage (*Yatra*)

The traditional *yatra* starts from Srinagar *Dashnami Akhara* located at *Maisuma* (Badshah Bridge) around 6th of *Shrawan Shukla*. A prayer is held at this temple amidst large devotes and *saddhus*, where a silver mace about 10 feet long (known as *Chari Mubarak* – for divine protection of *yatra*) is propitiated. *Mahants* carry this silver mace in their hands right up to cave through various halts enroute. The first part of pilgrimage from Srinagar to Pahlgam (96 km) takes about 5 halts at pre determined places at *Pampore, Avantepora, Bijbehara, Thujwar* and *Ganeshbal*.

The second part of pilgrimage (46 km) is a mountaneous track ,covered by foot, or horse or on *dandies* (for old and disabled) from *Pahlgam* to the Cave. This is done in 4 days with 3 night halts at *Chandanvari,Wavjan* and *Panchtarni*. Many pilgrims drive direct up to Pahlgam and some even upto *Chandanwari*.

Chandanwari Halt

The first day of travel to *Chandanwari* is through plain asphalt road along the bank of Lidder Stream which originates from *Sheshnag* Lake. It is a comfortable journey through green forest woodlands and enjoyable scenery. A large plain ground provides tent shelter for night halts. Some huts have been erected as shelter places.

Wavjan Halt

One leaves tree line at *Chandanwari* and starts journey in the morning, climbing the idyllic *Pissu Ghati*, a rather difficult climb and indeed, a test of one's nerve. *Pissu* pass leads to *Zojibal.*As pilgrims trudge about 5 Km. on the narrow tracks along the flanks of mountains from *Zojibal* till they reach about half a Km before *Wavjan,* the second halt, a bowl of green water lake *Sheshnag* comes in view. One gets a full view of this lake from Wavjan. It is about 300 feet down the *Wavjan* plateau. *Sheshnag* is a jewel among the high altitude lakes of Kashmir.Its shimmering green, ice cold, clean water is fed by the glaciers on top of mountains which surround it on three sides. This lake is the abode of thousand hooded snake (*Sheshnag*) and the source of River Lidder that flows through a narrow gorge towards *Chandanwari* and finally joins River Jehlum near *Bijbihara* Wavjan (3171 meters above msl) is a small windy plateau where

Waxing and Waning Of Icey Shivlinga

It is staid that this Ice *Shivlinga* wanes and waxes along with the phases of the Moon. On *Amavasi* it is not visible but on *Purnmashi* it is at its maximum glory. A *dharshan* of this *linga,* at the end of such a long and tedious journey, brings joy and sense of fulfillment of a life's mission. At the very sight of *dharshan* chants of *"Har Har Mahadev"* (victory to *Shiv*) come out spontaneously from pilgrims. Those who carry shunk, blow it hard as a soul satisfaction benediction to Lord *Shiv.*

pilgrims pitch their tents. A few houses provide permanent shelter here. Some *yatris* dare to have a dip in the holy *Sheshnag* lake and yet others who cannot bear the cold of the water avoid it or just manage with a face wash.

Panchtarni Halt

The first part of this journey is again a steep climb of 5 kms up to *Mahagunas* pass (4350 meters). One may feel lack of oxygen at these heights, to over come which arrangements of oxygen cylinders are kept in store by medical units attached with *yatra.* The downward journey from *Mahagunas* is through meadows known as *Poshpather* which is full of flowers with intoxicating sporific scents. People are advised not to rest, lest they lap into a lethargy and sleep The treck continues on a gentle slope till one reaches *Panchtarni*, so called because five streams coming from upper reaches meet here. It is a plain valley which provides large tented accommodation. A few permanent structures provide shelter for storage of tents etc and can be used for night halt.

Final Journey to Cave

On the morning of *Puranmashi, Charimubarak* along with *yatris* leave for this final 7 km. journey to the holy cave. The journey from *Panchtarni* goes on a gradual ascent by the side of hill and then it turns by 180 degree into the valley with melting glacier, through which one passes. On the left side of mountain valley there is a large cave like opening at 3880 meters height above msl. This cave is15 meters long, 17 meters wide and 14 meters high, about 70 meters above valley floor, which is the ultimate destination of *yatra*.

At the end of this amphitheater like cave there one finds stalagmite of ice -*Shivalinga* formed by trickling water drops from the ceiling of cave. This *Shivalinga* at its largest was measured about 14 feet high and about 5 feet in diameter at base. Before entering the cave, the devout take a bath in the *Amravati nalla* which cascads down from the west of cave which removs all the fatigue and prepares one mentally to have *darshan* of *Shiva* in His *linga*

After praying before Lord in the traditional way pilgrims smears their bodies with white chalk powder (a by products of limestone) scooped out from walls of cave.

Just by the side of main *linga*, there are two more *lingas*, small in size, which are worshipped as *Parvati* and *Ganesh.*

It is said that when *Swami Vivekananda* visited this cave in 1898 AD he exclaimed "I

never had been to anywhere so beautiful, so inspiring".

Alternate Route from *Baltal*

This alternate route starts from *Baltal* on Srinagar-Sonmarg-Leh highway. The cave is only 15 kms journey from this side which although difficult but, takes less time. This route has been converted into a pony track with the assistance of Indian Army. After traveling over a glacier in the initial phase, one has to go to the confluence of *Amravati nala,* with another *nala* coming from *Sind* river (not to be confused with the major river by this name). From this point one has to make a steep climb of about one thousand feet to join the traditional route from *Pahalgam* about 4 km. short of Cave. The to and fro journey is covered in one day on horseback.Now helicopter service has been introduced from Baltel to Cave.

b) *Sharda Mata Yatra*[1]

Another name for Kashmir among *Keshmiri Pandits* is *Sharda Desha*. (abode of Goddess *Sharda*). Even the script, which *Kashmiris* derived in earlier times for writing their texts, is known as "*Shardalipi*".

For *Kashmiri Pandits* pilgrimage to this *tirtha* is spiritually elevating but alas! This pilgrimage has stopped since 1947 after *Shamsabari* Mountain Range beyond *Kupwara* where this *tirtha* is located was annexed by Pakistan and now falls in POK.

Mythology

Mahatmayas are scriptures describing sacred Pilgrimages. In Kashmir so far 51 *Mahatmayas* have been found. *Sharda Mahatmaya* perhaps written by *Madhvacharya* (1199-1276) states that *Muni Shandalya* prayed to Goddess *Sharda* to have Her *darshan*. He was advised by Goddess to proceed to *Shardavan* where She would show Herself to him in the form of *Shakti*. On way to *Shardavan* he bathed at a spring known as *Krishna Nag* which turned his body into golden colour.

Sharda Devi Hymns

Sharda Devi manifested Herself with the recitation of the hymn-"*Sharda Varda Devi*"

Sharda Varda Devi, Mūkshidata Saraswati
Sharneyetrambike Gouri Narayani Namostute
Namastasyey, Namestasyey,
Namestasyey, Nammo Namah !!

(I bow again and again to *Sharda Devi* who is liberator and source of all knowledge).

These are the hymns, which *Shandalya Muni* recited at *Rangvatika* and Goddess *Sharda* manifested before him. *Kashmiri Pandits* offer their prayers to *Sharda Mata* Who epitomises Goddess *Saraswati* (goddess of learning). *Sharda Mata* is also worshipped by Hindus living in South India . Early in the morning when they get up from bed, they pray northwards to mother *Sharda* with the hymns: "*Namastey Sharda Devi, Kashmira Mandals Vasini*" (salutations to goddess *Sharda* who resides in Kashmir).

He proceeded further to the north and ascended mountain and there he saw the dance of Goddess *Sharda* in a mountain meadow, known as *Rangavatika* (*Rangwar* Forest). Here he recited the oft recited hymn "*Sharda, Varda Devi*". Goddess revealed Herself to him at a spot in this place which is the "Sacred spot".

Legend has it that *Pitras* approached *Muni Shandalya* and requested him to perform their '*Sharddha*'. To perform *tarpan* (water oblation) for dead ancestors *Muni* took a handful of water from the confluence of *Kishanganga* and other stream. *Kishanganga* is described as *Madu Sindhu* in *Mahatmaya*), half of which turned into honey, hence the name *Madhumati* for the stream which joins *Kishanganga* at this point now known as *Sharda Ganga*. (This is the spot where people perform *Sharddha* of their dead ancestors).

Location

The focal point of Pilgrimage is a temple which is located in *Neelam* Valley (upper *Kishanganga*) about 10 kilometers from LOC in Pakistan occupied *Kashmiri* (POK) in a small village called *Shardi* on the right bank of river *Kishanganga* which flows from west to east in this valley and joins river Jehlum down stream at Domel also in POK. The temple is flanked by two streams flowing on either side which join *Kishenganga*.

If approached from Kashmir Valley, one has to cross *Shamsabari* Range (at one of the several passes) which are around 10,000 ft above msl), then descend to river level cross river *Kishanganga* at any place where there is bridge and climb into *Shardi* Village. *Sharda* Temple is located east of this village. The main temple is located on the lower slopes of *Sharda* Peak. *Nanga Parbhat* and K2 Ranges lie for away north of this temple. A castle/fort known as *Sirhasila* lies to the west in the neighbourhoods of temple.

Temple (see photographs)

There are no actual records as to who built this massive temple, but it is believed to have been built by a local lord in the middle of 12th Century AD, during the reign of *Jaisimha* (1128-55 AD) in Kashmir. It is believed that a small group of *Saraswat Brahmains*, upon their entry into Kashmir, settled in *Neelam* Valley (see Introduction). The temple is dedicated to goddess of learning and art *Sharda Maa*.

The site of the temple is on a ridge at the base of *Sharda* Peak, which is approachable

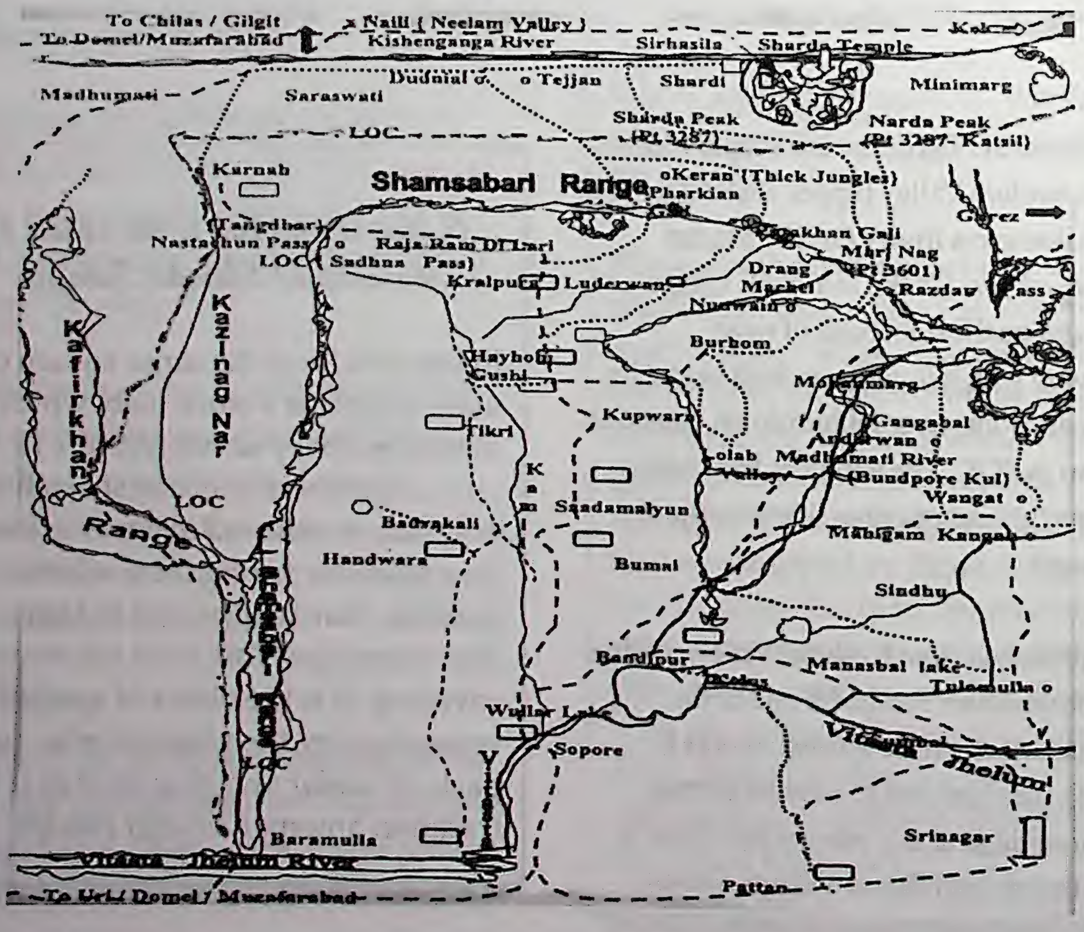
A flat stone slab is the object of worship at Sharda Temple.

In the middle of the inner square of main temple is a stone slab, which measures six by seven feet (6 x 7) with a thickness of about six inches. This slab is believed to cover a *'kund'* (fire place) or spring from which goddess *Sharda* appeared to bless *Sage Shandalya*. This *kund* (or stone covering it) is the object of special veneration by the pilgrims who put a paste of *sindur* and *ghee* on it as is the tradition among *Kashmiri Pandits*.

through the staircase from western side where there is village *Shardi* and a castle (or fort) known as *Sirhasila.* The staircase is built of massive locally available stones, of 63 steps in six flights each about 10 feet wide, with stone parapets on either side. The stairs lead to a quadrangle court surrounding temple, which is 142 feet long and 94 feet wide, enclosed by a massive stone wall which is about six (6) feet thick and eleven feet high. The entrance to the central court is through a gate with a double porch which leads directly into sanctum sanctorum of temple. The other three walls have blank archways, standing to heights of about 20 feet from base to apex. In the center of northern wall is a small recess 3 feet square which houses two *Shivalingas.*

The main temple has been built in the middle of this enclosed quadrangle, on a basement of twenty four feet square, which is five feet and three inches high from ground level. The entrance to temple is from the western side in line with the main entrance to quadrangle, through a flight of steps which are 5 feet wide and flanked by side walls. The cell of the main temple is twenty two feet square. On each side of the porch way are two square pillars about sixteen (16) feet high and two feet six inches apart.

The interior of inner temple is a square of twelve feet and three inches, which has no decoration of any kind. The roof is made of plane horizontally laid stones.



Visitors to the shrine during 12-15th century included Zaine-ul a bidini, the king of Kashmir who visited this shrine in 1422 AD (as recorded by *Jonaraja* in his *Rajaterangni*). *Jonaraja* describe presence of a wooden idol of *Sharda* in the temple. Justice KN *Katju* who visited this shrine in 1935 did not find this idol there. There are also reports that the flat stone covering the *kund* or spring had engraving of *Sri Chakra* (Similar to one there is at *Chakreshwara*) but later descriptions of this shrine such as by Abul Fazl (who wrote *Aaina Akbar*) and MA Stein (1892) do not corroborate this statement.

Traditional Pilgrimages

Pilgrimage to *Sharda Maa* resumed during nineteenth century when Muslim rule was replaced by Dogra rule. Under Dogra rule Pilgrimage to sacred places was encouraged by providing relief, security etc. There are many traditional routes to reach the place, the most common one was through *Gangbal* Lake then cross over *Shamsobari* range at *Razdan* pass on *Mari Nag* pass and then cross *Kishinganga* River through any improvised bridge to reach *Shardi*. This route was later abandoned as it involved a tough climb and lack of adequate arrangements resulted in a tragedy in which thousands of *Pandits* got killed at *Gangbal* Lake due to early snowfall and heavy rain. Another reason could be that the date for performing *yatra* at both places was the same i.e. *Gangashtami* (*Shukla Ashtame* of *Bhadr*) and hence one had to choose either of places for *yatra*. Both these places are also associated with immersion of ashes of dead ancestors and performance of *shraddha* there. Around the middle of nineteenth Century the traditional pilgrimage was performed as given below:-

Much before *Gang Ashtami* preparations for pilgrimage started by contacting the people who were willing to join in pilgrimage. Government of the day provided security and may be some medical relief. Pilgrims had to make their own arrangements for catering, which necessitated formation of assemblages of people to share such responsibilities. Groups of people then assembled at various places on pre decided dates for onward march. These places of assemblage were *Devi Angan* at *Hari Parbhat* for *yatris* from Srinagar; *Sumbal* and *Bandipora*, *Sopora*, *Handwara*, *Tikri* and *Sogan* in *Kapwara*. Approximate date of arrival at each halt was announced so that people from these places could join the main pilgrimage.

For those starting from Srinagar, they would assemble two or three days prior to *Bhadra Amavasi* (journey on *Amavasya* was considered inauspicious) and after paying obeisance to *Sharika Maa* (*Chakrishwar*) people would proceed to *Gushi* (Kupwara) to reach there before third *tithi* of *Shukla Bhadur*. *Yatris* from other places also reached *Gushi* before this date.

On 4th *tithi yatris* bathed in a rivulet which comes from Drang which is considered holy. Then they visited walnut tree groove on the banks of *Kamil* River named *Rangwar* (substitute for *Rangavalika*) and then they proceeded either to *Kralpura* to cross *Shamsobari* Range at *Pharkoran* Pass or to *Luderwan* to cross *Shamsabari* Range at *Farakhan Gali*. People from *Lolab* Valley preferred to cross *Shamsobari* Range through *Burhom* pass and meet the main pilgrimage at *Tejavang* (Tejjan) and yet people from plains travelled via Muzzafarabad over to Kafir Khan Range at *Reshian Gali* and then cross *Kazinag Nar* at *Karnah* and cross over to the other side of *Kishanganga* at the existing bridge or move east wards on the southern bank of *Kishanganga*

and joined main pilgrimage at *Dudnial*. By the end of sixth of *Bhadur* almost all pilgrims met at *Tajavana* on the bank of *Kishanganga*. Night long recitation of *Stotras* in praise of Goddess *Sharda* was carried here before next day's move. Next day i.e. 7th *Shakula, yatris* cross *Kishanganga* and moved eastwards towards *tirtha*. In the morning of next day i.e. *Ashtami yatris* climbed up the stairs of temple after a bath in river, have a *darshan* of *Maa Sharda* and perform rituals as per their traditions and then after this they performed *shraddha* of their ancestors at the banks of *Madhumati*. An evening in the meditation around the temple rounded up the *yatra*. Some reports say *yatra* ended at *Devi Angar* Srinagar after paying obeisance to *Devi* at *Chakrashvar*.

c) *Harmukh Gangbal Yatra*[2]

A brief description of *yatra* has already been given in the *Sharda Yatra* which in some cases included this *yatra* as well. Like *Sharda Yatra*, this *yatra* also culminated on *Gangashtami* (i.e. *Ashad Shukla Ashtami*) and hence some of people chose to join either of the two *yatras*.

During Dogra rule this received full patronage from royalty of the day. A contingent of police, medical staff and other government functionaries accompanied this *yatra*. Tented accommodation was arranged at places of halt along with porters, horses etc. for carrying luggage and for riding. The main purpose of *yatra* was to carry the ashes of dead ancestors for immersion in the *Gangbal* Lake which is situated at an altitude of about 14000 feet above msl. flanked by peaks all around with Harmukh as the towering peak. This occupies the north eastern part of the mountain ranges of Kashmir adjoining Ladakh.

In a normal year about ten thousand people moved, which included *yatris*, government officials, horseman, porters cooks, helpers and even barbers (for giving a shave after immersion of ashes). It was like a modern day *Amarnath Yatra* in all respects which came to an abrupt end with the change in the political system in the state in 1947.

Yatra Details

1st Day – People assembled at Nuner (near Ganderbal)and then proceeded to Prang where there was first night halt

2nd Day – People traveled early morning from *Prang* and reached *Chattergul* where there was second night halt.

3rd Day – *Yatra* started early in the morning for *Ramradhan* where water from *Gangbal* lake oozes out from rocks *Yatris* have a dip in this water and perform preliminary *shraddha* of dead ancestors. The journey from *Chattergal* to *Ramradhan* involves an initial climb of five hours over *Barath* mountain to the height of about 14,000 feet above msl, where there is a beautiful lake called *Bransar*.

4th Day – A small uphill walk through glacial boulders one comes to a place known as *Branbal* where there is a pass in the mountains from where *yatris* have the first glimpse of the *Gangbal* Lake down below. While crossing this pass, *yatris* raise the cry "Oh my dear so and so (name and relations of ancestors) - in heaven I have taken you across *Barnbal*". En route to *Gangbal* Lake one comes across two springs called *Dokhsar* and *Sokhsar* with hot and cold water respectively

and later on another spring called *Kolsar* where *yatris* throw coins. It is said a single crocodile lives in this spring. Two more springs *Nund* and *Koul* appear before one reaches on the shore of *Gangbal* Lake about 7 kms away. The, ashes of dead ancestors were immersed in the clear, shimmering waters of this lake with all the reverence to the dead ancestor and a *shraddha* performed after which a hair cut was done by the accompanying barber. This coincided with *Gangashtame.*

Some *yatris* stayed here for night and yet some made a hasty retreat down below to avoid chilly winds at this height.

Return Journey

For return journey, *yatris* used a different route, which involved 9 km descent over mountains called *Buthsher* to reach *Wangeth* and then to *Narannag* where there existed a temple (now in ruins) and a spring. After worshipping Sun god at *Narannag* the *yatra* came to an end.

A tragedy which took place here in one of the *yatras* killed about ten thousand people due to early snowfall and inadequate arrangement for shelter which discouraged people to perform this *yatra.*

Jammu & Kashmir Government is currently planning to use water from this lake for generation of power by channeling it through a tunnel to provide a fall of water at a suitable place.

d) *Dashar* at *Shadipur*

A pilgrimage used to take place at *Shadipur* (15 miles down the river Jehlum from Srinagar) where river *Jehlum* meets the waters from river *Sind* (a local stream). The confluence of these two rivers called "*Sangam*" is very sacred to *Kashmiri Pandits*. A *Chinar* tree (called *Prayag Bûn*) marks the place of confluence. People generally immerse the ashes of dead ancestors here where there is a small temple.

The place is easily approachable either by vehicle from *Mansbal* side or by crossing on a boat on river *Jehlum* from *Shadipur*.

On certain occasions when the alighnment of stars is in a phase called "*Ashtgreh*", people would come here to have a bath and perform *Shraddha* of dead ancestors. This was called *Dashara* (not to be confused with burning of effigies of *Ravana* or *Vijay Dashmi*). People were aware of this date much in advance through the local *panchangs*. Thousands turned out on this date for *yatra*. Government and *Dharmarth* (a local Hindus body of Jammu & Kashmir) both were actively involves in the successful conclusion of this *yatra* for which no annual date is fixed. It may occur once in 10 years (called locally '*Dehi Veher Dashar*') or after many years – The last *Dashar* took place around 1972 ?) for over three days which was witnessed by the author. Several hundred tents were pitched under the *Chinar* trees on the banks of river *Jehlum* where people came in thousand in buses from Srinagar via *Mansbal.*

Explanations

1) This write up based on two published articles regards *Sharda* in *Koshur Samachar* in the month of November and December, 2002 written by Brig. Rattan Lal. Author is grateful to him.
2) The write is based on an interview with Ramchand Kaul (95) by Dr. K. L. Choudhary at Jammu in 2004.

Sharika Devi Icon in Chakerishwar Temple(Sri Chakra Decorated with flowers)

Chakerishwar Temple, Hari Parbat, Srinagar

Ksherbhawani Temple at Tullamulla

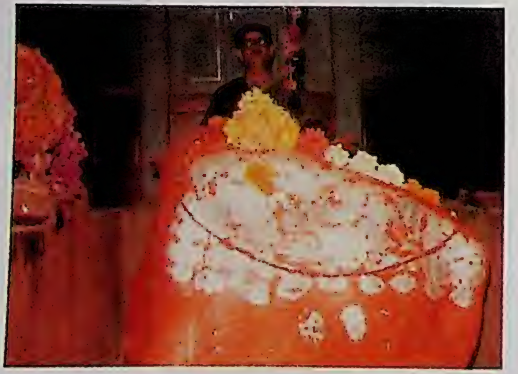
Inside Ksherbhawani Temple
(Ragyna Devi with Bhooteshwar Bhairwa)

KaliDevi idol inside Hariparbhat Fort Temple

Main Temple inside Hariparbat fort in Srinagar

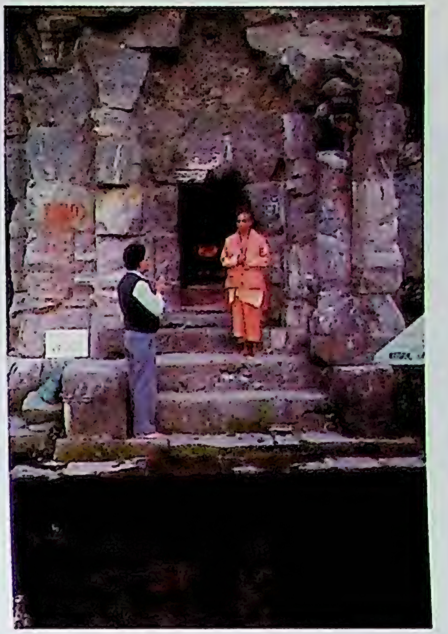
Shankaracharya Temple in Srinagar

Jwalaji Temple at Khrew



Jwala Devi icon Inside Jwalaji Temple

Zeethyar Temple, Srinagar



Old Mamleshwar Temple at Pahalgam

Mattan Spring Temple

Ganeshbal Temple, Hariparbat, Srinagar

Sharda Temple in Pakistan Occupied Kashmir

Stairway leading to the Sharda Temple Compound

Sharda Temple Compound

Sharda Mata in Kashmiri Dress

Pilgrims tkeking on Baltel route to Amarnath cave

Sheshnag Lake (Amarnath Yatra)

Yatris inside the Amarnath Cave

Inside Amarnath Cave

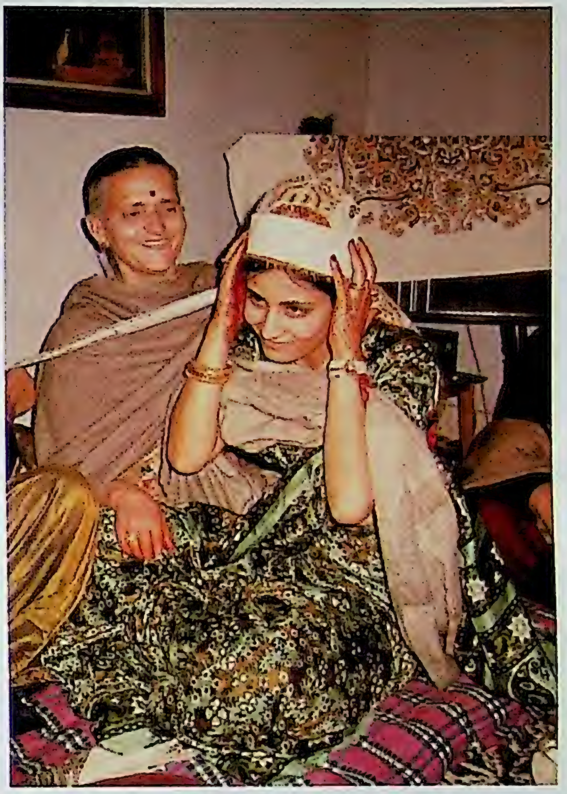
Mehndiraat singing in progress

Bride with floral Mehndi decorations

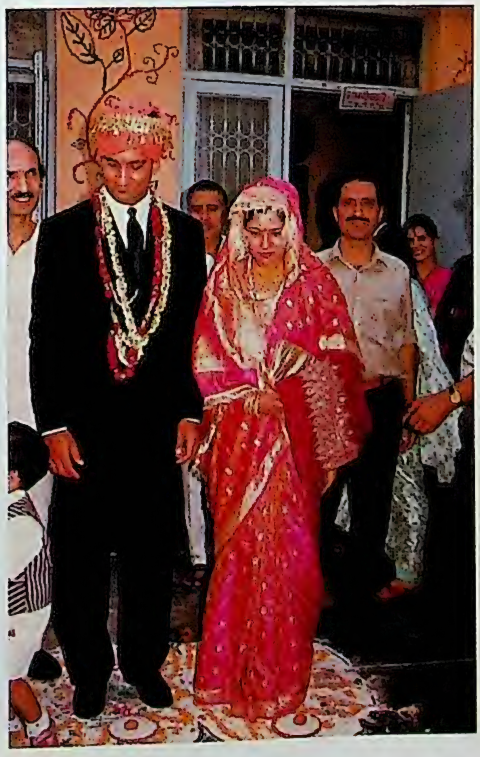
Kanishraan of Bride

Dejhor being fixed on bride during Devgon

Ornaments being worshipped during Devgon

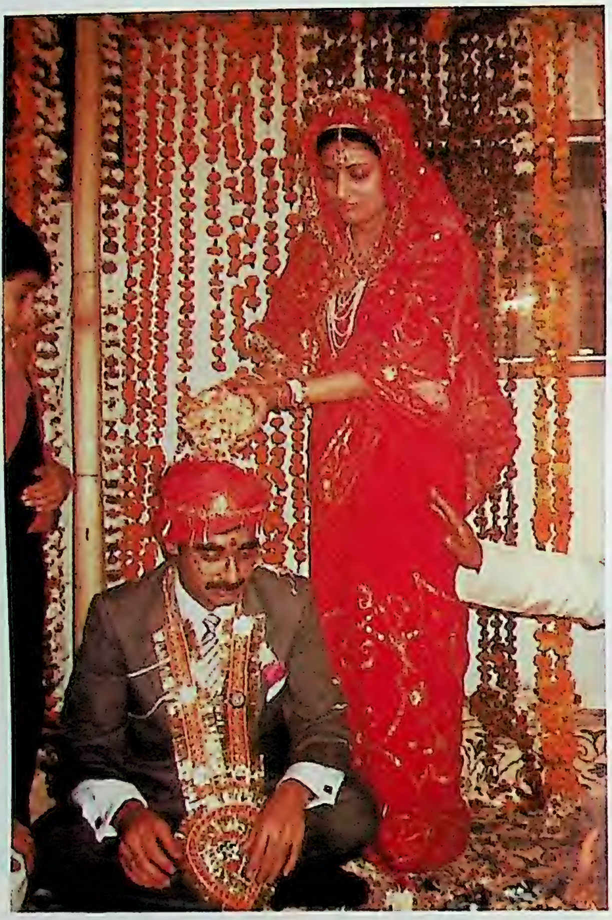


Bride getting dressed with Taranga



Bride and Bridegroom on Vyug

Jaimala Ceremony

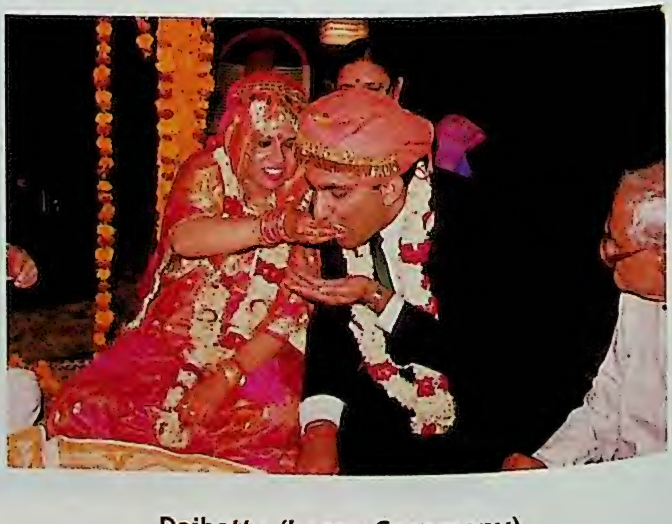


Bridegroom receiving worship from bride(Lagan ceremony)

Kanyadaan (Lagan Ceremony)

Athwaas (Lagan Ceremony)

Poshe Pooza (Lagan Ceremony)



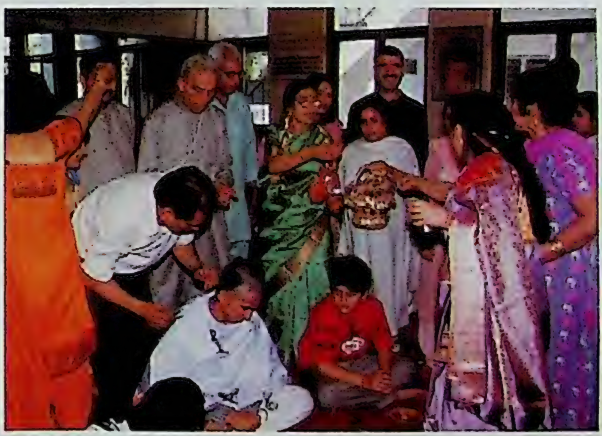
Daibatta (Lagan Ceremony)

Bride and bridegroom being served in Kitchen at bridegrooms house after lagan ceremony

Nosh Vuchen (Bride's arrival in Bridegroom place)

Kyanishraan of Maharaza in yognopavit ceremony

Havan (Yagnapavit)



Mundan Ceremony (Yagnopavit)Ladies performing Isband Zalun

Immersion of ashes in River Jehlum at Shaadipur Sangam

Mekali maharazas receiving Bikhsa (Abeed)

Thal Barun

Shivratri Puja

CHAPTER FIFTEEN

INTRODUCTION TO KARMKANDA

Scope of *karmkanda*

As stated earlier in the introduction , '*karmkanda* describes in detail the liturgy for performance of religious rituals. *Karmkandas* are regional in nature. The *karmkanda* followed by *Kashmiri Pandits* was written by *Logareshi* some time back in seventeenth (?) century.

Types of worship

There are two main types of worship:

1) ***Homa*** (*Havan*): This includes oblations made to deities involving use of fireplace (*agnikund).*
2) ***Puja*** (or *Patha*): This involves recitation of *mantras* and *stuties* along with performance of certain actions . No use of *agnikund* is made.For example *Bhawani nama sahasra* can be recited as a *stitih(patha)* or for carrying out a *ygnya* (*homa*).

Karmic Rituals

Karmic rituals may be described as under:

1) ***Nitya Karmas*** (obligatory *karmas*) (see Chapter 18). These are recommended to be performed daily. They include:

    i) Snana – bathing after night sleep in the morning.
    ii) Sandhya Vandana – worship of Sun God.
    iii) Panch Mahaygnyas – Five *Yagnyas* (five great sacrifices).

2) ***Naimittika Karmas*** (*Samskaras*) (see Chapter 19). These are to be performed once in life time). These rites are called *samskaras*, which vary from region to region. In north India these are 16, in south India 40 and in Kashmir 24.
3) Post Death Rituals (see Chapter 20). (Some *Karmkandas* treat them as part of *samskaras*). These are:

i) *Antyeshti* - funeral rites at the time of death and mourning period.
ii) *Shraddha /Pitr puja* performed on death anniversary of the ancestor.

4) ***Dev Yagnyas*** Besides *samskaras, homas* are performed for various deities such as Lords *Ganesh, Vishnu, Shiv, Durga and Surya* on special occasions (see Chapter 21).
5) **Religious festivals** – (see Chapter 21). Certain rituals are performed on religious festivals such as:-

   i) *Shivratri*
   ii) *Navratras*
   iii) *Dipavali*
   iv) *Sankrati*

6) ***Adyatmic karma*** (auspicious rituals see Chapter 21). This include rituals performed to propitiate deities for their benevolence on certain occasions such as:-

   i) *Janamdin pooja* – birthday
   ii) *Bhumi pooja* – laying foundation of new house
   iii) *Greh Pravesh* – house warming of new house

7) ***Stotra*** (*patha*) *Saddhna* (see Chapter 22-26). Certain *stotras* are recited orally, which carry eulogy of a deity or deities with different epithets, which are considered powerful *mantras* e.g. *Indrakshi Bhuvaninama Sahasra, Shivmahimnastrotra* etc.

Stages of a *Karmic* Ritual

Karmic rituals have three stages:

1) *Purva Bhaga*
2) *Pradhan Bhaga*
3) *Uttara Bhaga*

1) *Purva Bhaga*

It includes *mantras* and actions, which are necessary, for mind set for undertaking performance of *karma.* It involves purification of body, both internally as well as externally. *Kashmiri Pandits* have devised a set of 15 steps known as *Dûp Dîp Puja*, which is used as a *Purva Bhaga* in almost all rituals.

2) *Pradhan Bhaga*

It represents the main purpose of ritual that is going to be performed and hence, deities that grant that aspect of success are invoked and prayed upon to grant success. It has many patterns. The most exhaustive one has sixteen steps hence known as *Shodashapachara* (16 *Upchars*). Next short version has ten steps known as *Dashopachara* (10 *Upchars*). Further down is five steps known as *Panchopochara* (5 *Upchars*).

3) *Uttara Bhaga*

This is the concluding part, which involves thanking deities for having come during ritual and requesting them to leave the place and proceed to their abodes. Prayers are also made to deities to bestow peace to participants in the ritual. *Prasad* (left over offerings of deities) is distributed among the worshippers.

Angas (Parts of a ritual)

The *mantras* and actions in a *karmic* ritual are repetitive in the same rite or in different rites. These are called *angas* (parts). Just as a language is a combination of several sentence, which in turn is made up of certain words, *karmic* rituals have also *angas* for words, several *angas* constitute a *Bhaga* and several *Bhagas* constitute a *karmic* ritual.

Performance of Ritual

It is obligatory on the part of performer to state in the beginning whether he/she is going to perform *Patha or Homa* and the purpose for doing it.

The following recitation is used in continuation with the *mantra* of the particular deity who is to be propitiated:

Âtmano Vanmnh Kayoparjit Pâp Nivarnârthe ..... (state desire*).... *Siddrtha Pathey or Homey Viniyoga*

आत्मनो वाङ्मनः कायोपार्जितपाप निवारणार्थे अमुक कामना सिद्धर्थे पाठे/होमे विनियोगः

(I am undertaking performance of *Patha* or *Homa* for my desire to achieve success in ....(state purpose)* and removal of sin committed through speech, mind and body).

The permutation and combination of *angas* in a particular sequential order makes a complete ritual. A list of the *angas* used in *Nitya karmas* is given in Chapter 16 along with *mantras*, their meanings and methodology for performance. Similarly Chapter 17 describes the *angas* of *Homa.*

A) *Puja* (पूजा) / *Patha* (पाठे)

a) *Purva Bhaga Angas* (*Dûp Dîp Puja*)

For all *Pujas, Kasmiri Pandits* have laid down a compact set of fifteen *angas* to be performed in a definite chronological order. This is known as *Dûp Dîp Puja*. The sequence of *angas* is as follow (the number in brackets with the prefix 'A' refers to the number given in Chapter 16 where a particular *anga* has been described in detail):

1) *Âchman* (आचमन) (see A1) Sipping water for purification.
2) *Snklp* (सन्कल्प) (see A2) Solemn vow to perform a *Karma*. Its performance indicates time (as per local *Panchang*), location of performer and the *Karma,* which is to be performed.

3) *Âsan Shodan* (आसन शोदन) (see A3) Purification of seats.
4) *Prithvi Puja* (पृथवि पूजन) (see A4) Worship of earth as Mother.
5) *Âkash Puja* (आकाश पूजन) (see A5) Worship of sky as holy abode of gods.
6) *Ganesh Puja* (गणेश पूजा) (see A6) Seeking blessings of Lord *Ganesh* for smooth performance of *Karmic* ritual.
7) *Guru Puja* (गुरू पूजा) (see A7) Seeking blessings of teacher (*Guru*) or *Brahma*.
8) *Nyasa* (न्यासा) (see A8) It involves mental appropriation or assigning of various parts of body to tutelary gods by touching parts of body along with recitation of *mantra* which enhances sanctity of *Karmic* ritual.
9) *Bhu Shuddhi* (भू शुधि) (see A9) This involves throwing black sesamum seeds (*Til*) around performer of *Karma* to keep away evil spirits.
10) *Pranayam* (पराणायाम) (see A10) It is *yogic* practice which involves regulated breathing for proper disposition of mind.
11) *Prokshana* (परोक्षणा) (see A11) It involves symbolically purifying body by sprikling water made pure by *mantras* on the body.
12) *Mârjana* (मर्जिना) or *Mntrsnan* (see A12) Purification of self by *mantra* recitation.
13) *Pvitri Dharna* (पवित्री धारना) (see A13) *Pavitri* is a ring made of *dhurva* grass or a metal ring such as silver or gold, which is worn on *anamika* finger during the ritual (For explination of *Pavitri* see Section Materials listed, later on in this Chapter).
14) *Anulepna* (अनुलेपना) (see A14) This involves applying *tilak* paste on performers forehead and to others who are present and to objects of *puja*.
15) *Dûp Dîp Snklp Siddhi Prarthana* (धूप दीप सन्कल्प सिद्धि प्रार्थना) (see A15) Concluding prayer of *Snklpa*.

b) *Pradhan Bhaga Angas*

While *mantras* for invocation of different deities differ in different *Karmkandas*, but the methodology remains same known as *Shodashopachara* (शोडाशोपचारा) (16 steps). For worship of one deity use of the name of that one deity e.g. *Shivay* (शिवाय) or *Gneshay* (गणेशाय) or *Vishnuve* (विष्णाये) or *Durgai* (दुर्गाये), is made. similarly for couples of deities, the words *Shivay Parvati Sahitay* (शिवायर्पावती सहिताये) or *Vishnu Lakshimi Sahitay* (विष्णु लक्ष्मी सहिताये) are used.

As per *Kashmiri* Tradition six deities are invoked in Prayers: *Ganesh, Shiv, Vishnu, Durga, Surya* and *Kumar* (*or Karttikeya*). The last two are just briefly dealt. Traditionally *Ganesh, Shiv, Vishnu* and *Durga* are worshipped individually and collectively. For collective worship each deity is named separately in each of the *angas* of worship e.g. *Dyan* of *Ganesh, Shiv, Vishnu, Durga* is held separately similarly for all the 16 *upchars* which is rather time consuming affair. However, it has now been replaced by *Panchayatn* system (पनचायतन) of worship that is followed in north India.

Under the *Panchayatn* system five deities only are worshipped. These are: *Ganesh, Shiv, Vishnu, Durga* and *Surya*. They are collectively addressed. The primary deity of worship is the one, who is the main deity for a particular *puja* e.g. If Lord *Ganesh* is the chief deity it is called *Ganesh Pnchayatn'*. Similarly If Lord *Vishnu* is the chief deity it is called *Vishnu Pnchayatn* and so on for other deities. The recitation for the five deities is made as given below:

1) *Ganesh Pnchayatn*:

Om Ganesh Vishnu Shiv Durga Surya Bhyo Nmh.

(ॐ गणेश विष्णु शिव दुर्गा सूर्या भयो नमः)

Ganesh Pnchaytn

Vishnu		Shiv
	Ganesh	
Devi		Surya

Shiv Pnchaytn

Vishnu		Surya
	Shiv	
Devi		Ganesh

Devi Pnchaytn

Vishnu		Shiv
	Durga	
Surya		Ganesh

Surya Pnchaytn

Shiv		Ganesh
	Surya	
Devi		Vishnu

Vishnu Pnchaytn

Shiv		Ganesh
	Vishnu	
Devi		Surya

2) *Vishnu Panchaytn*:

Om Vishnu Shiv Ganesh, Surya Durga Bhyo Nmh.

(ॐ विष्णु शिव गणेश सूर्या दुर्गा भयो नमः)

3) *Shiv Pnchaytn*:

Om Shiv Vishnu Surya Durga Ganeshe Bhyo Nmh

(ॐ शिव विष्णु सूर्या दुर्गा गणेश भयो नमः)

4) *Devi Pnchaytn*:

Om Durga Vishnu Shiv Surya Ganesh Bhyo Nmh.

(ॐ दुर्गा विष्णु शिव सूर्या गणेश भयो नमः)

5) *Surya Pnchaytn*:

Om Surya Shiv Ganesh Durga Vishnu Bhyo Nmh

(ॐ सूर्या शिव गणेश दुर्गा विष्णु भयो नमः)

As a matter of fact placement of these five deities is also predetermined as per details given above.

Shodashopachara Pûja:

1) *Dhyan* (ध्यान) (see A18) Meditation on the form of *Isht Deva* and other gods who are invoked in the ritual.
2) *Avahan* and *Archam* (आवाहन and अर्चाम) (see A19 & A20) Welcoming gods to take their seats and also seek permission of gods to offer their worship.
3) *Pran Pratishtha* (प्राण प्रतिष्ठा) (see A21) Invocation for bringing idols into life.
4) *Âpo Prashana* (आपो प्रशाना) (see A22) Purification of water to be used in the ritual by *mantra* recitation.
5) *Padya* (पादयो) (see A23) Washing feet of gods.
6) *Arghyam* (अर्धयं) (see A24) Washing face, hands of gods.
7) *Âchman* (आचमन) (see A25) Pouring water on idols as an act of purification.
8) *Snanam* (मार्जिना / देव स्नान / अभिषेक) – *Abeshaikh* - Bathing idols with various ingredients. It has three parts:

    i) *Marjina/Mntrasnan* (मार्जिना / मन्त्र स्नान) (see A12) Purification by recitation of *mantras*.
    ii) *Dev Snan* (देव स्नान) (see A26) Bathing with water milk and other ingredients.
    iii) *Dev Âchman* (देव आचमन) (see A25). Purification after giving bath to deities.

9) *Mntr Gudak* (मन्त्र गुडक) – Purification of deities with *mantras*. It has 3 sub-stages:

    i) *Mantra Gudak* (मन्त्र गुडक) (see A27). Recitation of *mantrs*.
    ii) *Âlat* (आलत) (see A28). A welcome ritual.
    iii) *Pad Sparsh* (पाद सपर्ष) (see A29). Touching feet of deity after bath as an act of respect.

10) *Âsan Prathistha* (आसन प्रतिष्ठा) (see A30) Placing deities on seats after bathing.
11) *Vstr Grhn* (वस्त्र ग्रहन) and *Ygnopavit grhn* – Placing garments and *yagnopavit* on deities. It has two parts:

    i) Placing garland or flowers as clothes (see A31).
    ii) Placing *Yagnopavit* (see A32).

12) *Anulepa* (अनुलपना) – Placing *tika* on deities (see A33).
13) *Pushpanjali* (पुष्पांजली) – Offering flowers (see A34).
14) *Ârti* (आरती) – It has five acts.

    i) *Dûp Dîp Arpan* (धूप दीप अर्पण) (see A35). Worship with lighted camphor burning in a lamp (*ratandeep*).

ii) *Chamer* (चामर) (see A36). It is a symbolic worship of deity by moving a *chamer* in front of deity.
iii) *Tilak/Arg/Pushp Smarpan* (तिलक/अर्ग/पुष्प सर्मपन) (see A37). Offering *tilak argya* and flowers to deity.
iv) *Chatrum/Abushn* (छत्रं/आभुषण) (see A38). Placing canopy over deities head and placing ornaments.
v) *Âdarshnam* (आर्दशनम) (see A39). Showing mirror to deity so that he/she can have look at his/her self.

15) *Naivedyam* (नैवेध्यम) – It is an offering of *Bhog* (eatable items) to deity which is *partaken* by worshippers as *prashad* of deity called *Naived*. It has three stages.

i) *Madurparka Arpan* (मधुपार्का अर्पण) (see A40). Offering honey as sweet drink.
ii) *Navedyam/Prasad* (नैवेध्यम / प्रसाद) (see A41).Offering eatables.
iii) *Tambulam* (तामबूलम) (see A42). Offering sweet dish for eating.

16) *Parikrama* (परिक्रमा) – It has two acts.

i) *Parikrama* (परिक्रमा) (see A43) It is an act of circumambulating around deity as a mark of respect.
ii) *Mantra Pushpanjali* (मत्रं / पुष्पांजली) (see A44) It is an act of offering symbolically flowers etc to deity through *mantras* only.

Short Version of *Shodshopchara*

The *shodashopchara* of deities carried out by *Kashmiri Pandits* is very long and time consuming. The recitations are also very complex. This results in avoidance of some of the *upcharas* by the priests while performing *puja*. As against this the *shodshopchara* carried by Hindus outside Kashmir is very simple with one or two line recitations. (see *Nityakarm-Pujaprakash* published by Gitapress Gorakpur).

Since this *upchara* is frequently used for worship of deities, hence a short form of it is given below:

1) *Avhan* (आवाहन्) —(a)— *Avahanarthey Pushpm Smrpyami* (आवाहनार्थे पुष्पं समर्पयामि) (Drop flowers in front of deity).
2) *Asan* (आसन) —(a)— *Asanarthey Pushpm Smrpyami* (आसनार्थे पुष्पं समर्पयामि) (Drop flowers in front of deity).
3) *Padya* (पादयो) —(a)— *Padyo Padym Smrpyami* (पादयो पादयं समर्पयामि) (Pour water along with other materials over deity) or sprinkle it with *Vashthur* (for photos).
4) *Arghya* (अर्ग्या) —(a)— *Hastyoh Arghym Smrpyami* (हस्तयोः अर्घ्यं समर्पयामि) (Offer *Arghya to deity*).

5) *Achman* (आचमन) —(a)— *Achmnm Smrpyami* (आचमनं समर्पयामि) (Pour cold water along with camphor and some scented materials over deity).
6) *Snan* (स्नान) —(a)— *Snanarthm Jlm Smrpyami* (स्नानार्थं जलम समर्पयामि) (Pour water along with *Ganga* water (if available) and other ingredients).
7) *Vastr* (वस्त्र) —(a)— *Vstrm Smarpyami* (वस्त्रं समर्पयामि) (Put flowers or clothes over deity's head).
8) *Chndn* (चन्दन) —(a)— *Chandnm Smrpyami* (चन्दनं समर्पयामि) (Apply *chandan tika* to deity).
9) *Pushpmala* (पुष्पमाला) —(a)— *Pushpmala Smrpyami* (पुष्पमाला समर्पयामि) (Put garland of flowers over deity).
10) *Dûpa* (धूप) —(a)— *Dupm Agrapyami* (धूप आध्रापयामि) (Move *doop* in front of deity).
11) *Dîp* (दीप) —(a)— *Dîpm Darshyami* (दीपं दर्शयामि) (Move *dîp* in front of deity).
12) *Naivedya* (नैवेधा) —(a)— *Naivaidym Nivedyami* (नैवेधं निवेदयामि) (Offer dry or fresh fruits to deity).
13) *Dakshina* (दक्षिणा) —(a)— *Dakshina Smrpyami* (दक्षिणा समर्पयामि) (offer cash as *Dakshina* for deity).
14) *Ârti* (आरती) —(a)— *Krpurarartvym Smrpyami* (कपूरारार्तिव्यं समर्पयामि) (Perform arti with burning camphor).
15) *Prdekshina* (प्रदक्षिणा) —(a)— *PradikshinaSmrpyami* (प्रदक्षिणा समर्पयामि) (circumambulate around deity physically or mentally).
16) *Nmskar* (नमस्कार) —(a)— *Nmskaram Smrpyami* (नमस्कार समर्पयामि) (offer final *Nmskar* and touch feet of deity with right hand).

Dashupchara

Those who due to some reason cannot offer *Shadshopachara puja*, may offer *Dashupchara* (ten *Upachara*) *puja*. The ten *Upacharas* in their chronological order are as follows:

1) *Avhan* (A19)
2) *Pranpratishtha* (A21)
3) *Padya* (A23)
4) *Arghyam* (A24)
5) *Achminyam* (A25)
6) *Snanam* (A26)
7) *Vastr Grahn* (A31)
8) *Anulepna* (A33)
9) *Ârti* (A36)
10) *Naivedyan* (A41)

Panch Upchara

Those who cannot perform even ten *upcharas,* for them *Panchupchara* (five *Upcharas*) have been prescribed. These in the chronological order are as follows:

1) *Anulepnam* (A33).
2) *Pushpanjali* (A34)
3) *Dûp Dîp* (A35)
4) *Chamer* (A36)
5) *Naivedyam* (A41)

Manspûja

It is a mental *puja* in which no material for worship is used. It is recommended for those who cannot undertake *puja* as stated above due to time constraint or some other reason. Scriptures state that *Manspuja* has the same reward as the one performed by *Shadshopchara*, or *Dashupchara* or *Panchupchara*. It has six steps with recitation of *mantras* in following chronological order.

1) *Om 'Lm' Prithivyatmkm Gndhm Pariklpyami*

ॐ 'लं' पृथिव्यात्मक गन्धं परिकल्पयामि ।

(I am offering whole earth as *tika* to deity with the *bijmantra* Lm).

2) *Om 'Hm' Âkashâtmkm Pushpm Paiklpyami*

ॐ 'हं' आकाशात्मकं पुष्पं परिकल्पयामि ।

(I am offering The whole of sky as flowers to the deity with the sacred *bijmantra* Hm).

3) *Om 'Ym' Vayatmikm Dhupm Paiklpyami*

ॐ 'यं' वायात्मिक धूपं परिकल्पयामि ।

(I am offering all the air as dhoop with the sacred *bijmantra* Ym).

4) *Om 'Rm' Vhnyâtmkm Dîpm Drshyami*

ॐ 'रं' वह्नयात्मकं दीपं दर्शयामि

(I am offering all the the lights as deep with the sacred *bijmantra* Rm).

5) *Om 'Vm' Amritatmkm Naivedym Nivedyâmi*

ॐ 'वं' अमृतात्मक नैवैधं निवेदयामि ।

(I am offering all the ambrosia as naveed with the sacred *bijmantra* Vm)

Om 'Saum' Srvatmkm Srvopcharm Smrpyami

ॐ 'सौं' सर्वात्मकं सर्वोपचारं समर्पयामि ।

(May the Deity be happy with these offerings which are dear to Him).

c) *Uttara Bhaga (Puja)*

1) *Namaskara* (नमस्कार) (see A45) Paying final obeisance to the deity with folded hands.
2) *Aposhina* (आपोशन) (see A46) offering final *achman* to the deity.
3) *Dakshina* (दक्षिणा) (see A47) Paying priest his wages by offering it first to the deity. It is offered along with *dharba, purified* by drops of water.

4) *Charnamritam* (चर्णामृतं) (see A48) Sipping water from deity's feet as an act of purification.
5) *Kshma Yachna* (क्षमा याचना) (see A49) Atonement for short comings in the worship.
6) *Shanti Path* (शान्ति पाठ) Recitation of some *shanti* hymns (see Chapter 24). For all round peace.
7) *Upasthana* (उपस्थना) (see A50) Requesting deities to return back to their original place where from they had come for receiving worship.
8) *Raksha sutra* (रक्षा) (see A51) Request for protection by tying *raksha sutra* on the arm.

B) *Homa*

a) *Purva Bhaga*

The *angas* in a *homa* are almost a complete ritual inself. A number of deities are involved who are worshiped with 5, 10 or 16 *Upcharas*. The selection depends on the type of *homa*. However establishing of *Kalash* is universal in all *homas*. The main *angas* may be described as: (The number with the prefix 'B' refers to the chapter 19 where under the particular *anga* has been described in detail):

1) Establishing of *Kalash* (*Varuna* the water deity is invoked in a *Pitchar*, which is placed in the NE corner (*Ishan Kona*) at the place of *homa* (see B1).
2) Additional *Kalash* On occasions like marriage, *Upayana*, additional *Kalash* is established for giving a purifactory bath to person who is getting married or initiated (see B2).
3) *Matrikas* (Universal Mothers) are invoked to be present. They may be seven (*Sptgrit Matrikas* - see B3), sixteen (*Shodash Matrikas* - see B4), or 64 *Yognies* (see *Yogni Puja* - B5).
4) *Khetrpals*- Field deities (*Khetrpals* 20-49 in numbers) are invoked in all *homas* (see B8).
5) Nine *grehas*, (nine planets) are worshiped on important occasions like marriage, *upanyana* for their proper alignments (see B6).
6) *Nandimukha Shraddha* is performed on all auspicious occasions to seek blessings of *Pitrs* (dead ancestors) (see B7).
7) *Agnimukha* For performance of *homa*, *agnikund* is to be established for receiving oblations. This is called *Agni mukha* (see B9).
8) *Vaishvadevas* Minor deities manes, animals, birds, insects etc are offered food to maintain proper balance in the *rta* (cosmic order) (see B13).

b) *Pradhan Bhaga*

The *Pradhan Bhaga* of a *homa* depends on the type of *karma*/*samskara*. This will be discussed under relevant *samaskara*.

c) *Uttara Bhaga*

1) *Jayadhi Homa* - To propitiate subordinate deities *ahuties* are offered in their name in the

Agni kund. The number of these deities again depends on *karma* to be performed. The maximum number is 60 (see B10).

2) *Prayaschita Homa* - *Ahuties* (oblations) are offered to 10 deities for condoning any mistakes that might have crept during main *homa* (see B11).
3) *Purn Ahuti* - All people who were present during the *homa* offer a joint oblation after recitation of peace prayers. (see B12).
4) *Varuna Upasthana* - *Varun* deity who was invoked in the *Kalash*, is now requested to leave the place and proceed to His designated quarters.
5) *Agni Upasthana* - *Agni dev*, who was invoked to receive oblations, is now requested to leave.

Materials Used In *Puja/Homa*

a) Utinsals and other objects

1) A flat *thali* for giving a bath (*Abesheikh*) to idols.
2) A throne or *thali* for keeping idols after bath.
3) A bowl to keep flowers and *argya* (rice).
4) A pot for keeping water to be used in *puja* at various times.
5) Two flat cups (called *Pranpatra*) for miscellaneous uses.
6) One spoon for sipping *âchman*.
7) One *argya patr* (a cupped spoon with cupped handle) for pouring water during *abesheikh* (not essential).
8) One bowl (called *nirmal* bowl) for storing water and other things used during rituals.
9) A conch (*Snkh*) for blowing.
10) One bell (*Gnta*) for ringing during *arti*.
11) A small pot for holding *chandan* / Saffron paste (*tika*).
12) A flat sandstone and *chandan* piece for the preparation of *tika*.
13) One *Rtandeep* (for keeping light during *puja* with *ghee* wick) and one *Dup* stand held in a tray (preferably).
14) *Chamer* (made by fixing peacock feathers or long soft hair of antelope fixed in a wooden or metal handle) for *chamer* (*ârti*).
15) A *Yagnopavit* (Sacred third) used in certain rituals only.
16) A fire pot for *homa* (in certain rituals).
17) *Kalasha* – a pot made of gold, silver or copper. If it is not possible to get pot of above metals then an earthen pot can substitute it. (Use of utensils made from iron are forbidden).
18) *Shruva* used for offering *ahuties* during *homa*.
19) *Shrucha* used for offering *ahuties* during *homa*.
20) Mat for sitting used for offering *ahuties* during *homa*.

b) Consumables

1) *Dharba* or *Kusha* grass cut into pieces of about 6 inches long (if this is not available one can use flowers). The legend has it that *Garuda* brought nectar from heaven and placed the vessel containing it on *kusha* grass. Hence *kusha* is considered pure and *pavitri* made of *kusha* is also considered as purifier.
2) *Dûp* or *Agarbati*.
3) Cotton for making wicks of *Rtndip* (*ghee* lamp).
4) Match box.
5) *Arghya* (wet unbroken rice called *akhit*).
6) Flowers (loose and natural).
7) *Panchgavya* (पंचगव्या) – the five products of cows:milk, curd, *ghee*, urine and cow dung. Cow is considered as the most sacred because all *devas* reside in it. The cow urine is considered as *Varuna*,cow dung as *Agni*, curd as *Vayu*, milk as *Soma* and *ghee* as *Surya*.
8) *Panchamrita* (पंचमरिता) – the five kinds of divine foods : milk, curd, *ghee*, honey and gur (Raw sugar).
9) *Panchratna* (पंचरत्ना) – a collection of five jewels or precious stones:Gold, Diamond, Sapphire, Ruby & Pearl.
10) *Saptdhâtu* (सप्तधातु) – a collection of seven metals: gold, silver, copper, brass, iron, zinc and lead.
11) *Saptadhânya* (सप्तधान्य) – collection of seven kinds of grains: barley, wheat, sesamum, millet, *kamganî* (a kind of corn), green lentil and gram.
12) *Madhutraya* (मधुतृया) – a mixture of *ghee*, milk and honey.
13) *Sarvagandha* (सर्वगन्धा) – camphor, sandal, musk and saffron.
14) *Sarvaushadhi* (सर्वाषधि) – the different herbs like *kuta, jatâmamsi, haldi, daru haldî, morabela, chandana, Vacha, Sitajîta, Champaka* and *mothâ* (most of these herbs are rare). Generally *Srshp* (सर्वषप – yellow mustered oil seed) is used now.
15) *Saptmrttika* (सप्तमातृका) – seven earths collected from seven sacred places.
16) *Panchang* (पन्चांग) (five ingredient) – *laja* (baked paddy grains); *kumkum* (or *sindur*) *Sarvoshidi* (see item 14 above) *Vishthur* (see item 19) and water. These are used for washing of deity's feet as per *Kashmiri* tradition.
17) *Ashtang* (अष्टांग) – (eight ingredients): water, milk, curd, *ghee*, rice, barley, *srshp* (Yellow mustard oil seeds) and *Vishthur*. These are used for washing hands face of deities as per *Kashmiri* tradition.
18) *Panchdashang* (पन्चदशान्ग) (15 ingredients) : water, milk, curd, *ghee*, honey, *shaker* (raw sugar) *Srship* (yellow oil seeds), *laja* (baked paddy) *Srvoshidi* (see item 14 above) *chandan tika*, gold, jewel, flowers and *Vashthur* (golden or jewels are just dipped in the bowl and taken out). This combination is used for *abesheikh* (giving bath) of deities as per *Kashmiri* tradition.
19) *Vishthur* (विष्ठुर) (*Kurcha*). It is an object made from a blade of *Kusha* grass (or *dharba*) about 6 inches long by giving a loose knot in it at ¼ end. Longer end is held in hand to sprinkle

water or other mixtures over deities with the longer end (see Picture).

20) *Pavtri* (पवित्रि) – It is a circular ring made from *darbha* or *kusha* grass by making a ring and fixing it with more *darbha* to fit into the *anamika* finger of the right hand by worshiper. In its absence one can use gold or silver or copper ring. (for its significance see B3 in Chapter 17).

Positioning of Utinsels and other ingredients

(Visa a Vis the performer of *Puja*). The performer of *puja or homa* should always sit facing East. All the utensils and ingredient used in *puja* should be in his/her front, some to the left side and some on the right hand and some in front side as given below:

Left hand side

i) Pot filled with water called *Kalash* (see *Anga* B1)
ii) *Gnta*
iii) *Dûp* in some holder
iv) Oil lamp (if used in *puja*)

Right hand side

i) *Ratndeep* with *ghee*
ii) Conch (*Shnkh*)

Front side

i) *Tika* made with *chandan* and *Keser* in some pot.
ii) Flowers (loose and compact) along with *arghya* (washed rice).
iii) Some edible things such as fruits, (dry or fresh) for *Naived* (*Prashad*).

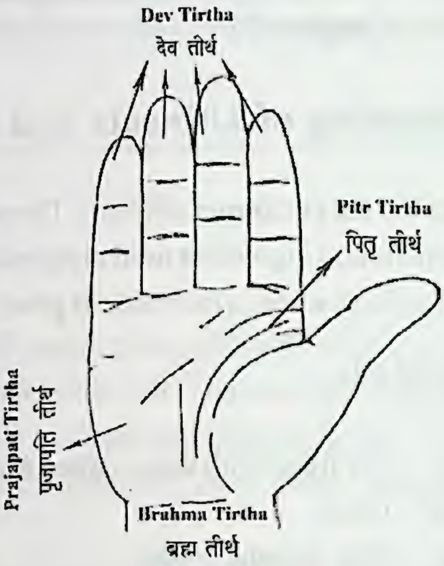
Naming the five fingers of hand

The five fingers of hand are named as follows:

1) *Angusht* (अगुंष्ठ) (Thumb)
2) *Tarjini* (तर्जनी) – 1st Finger
3) *Madhya* (मध्या) – 2nd Finger
4) *Anamika* (अनामिका) – 3rd Finger
5) *Kanishth* (कनिष्ठ) – 4th Finger or short finger.

Tirtha **in the palm of hand**

1) *Pitr-tirath* (पितृतीर्थ) Area between Thumb and *Tarjini* is known as *Pîtr Tirth.* It is used for offerings made to *Pîtrs* (ancestors).
2) *Kây Tirth* (काय तीर्थ) Area of palm below *Kanishth* on left side is known as *Kây Tirth*. It is used for offerings made to *Rishis*.
3) *Dev Tirth* (देव तीर्थ) The tips of fingers are known as *Dev Tirth*. It is used for offerings made to *Devas*.
4) *Agni Tirth* (अग्नितीर्थ).
The area of palm from where fingers grow out is known as *Agni Tirth.*
5) *Brhm Tirth* (ब्रहमतीर्थ). The starting position of palm is known as *Brhm Tirth.*



Positioning of ***Yagnopavit*** **in the rituals**

Wearing of *Yagnopavit* (called *Yonya* by *Kashmiri Pandits*) is essential for performance of *Karmic* rituals. Thus a person who has not been initiated through *upnayana sanskar* cannot perform *karmic* rituals. For performance of rituals, *yagnopavit* is held in three positions :

1) *Svena* (सवेना) – *Yagnopavit* stands on left shoulder and is held in the right arm.
2) *Upsvena* (उपस्वेन) – *Yagnopavit* is stands on the right shoulder and is held in the left arm.
3) *Kntho* (कन्ठो) – *Yagnopavit* is held in the neck only.

All *karmas* performed for *devas* are with *svena* position; while *karmas* performed for *Pitrs* are done with *upsvena* position. *Karmas* done for *Rishis* are performed in *Knthe* position.

Some useful tips about performance of *Rituals*

1) There is no *avahan* (welcome) required for the worship of deities where *Shivlinga* is present. Similarly for *Shaligram* and worship of deities in *Gangas* no *avahan* is needed. It is so because god is always present in above mentioned objects.
2) Flowers and leaves that have started getting rotten should not be applied in *Pûja*, but *tulsi*, *Ganges* water and water from sacred places is always pure and as such can be used any time.
3) Flowers after offering to deities are called '*Nirmal*'. Flowers smelt before their offering to deity are also called '*nirmal'*. Such flowers should not be reused. *Nirmal* should be disposed off properly (either in a dug pit or some water body).

4) Flower should be offered with right hand, held under *thumb* on *anamika* and *madyama* finger. Avoid touch of *thumb* and *tarjini* (first finger).
5) While removing used flowers from deity, use *thumb* and *tarjini* fingers only.
6) For any shortage of material offering use of flowers can be made as a substitute.
7) Recite the word *Amuk* (अमुक) if one does not remember or know the name or gotra of an ancestor e.g. *Amuk Gotra.*
7) One should know his/her *Isht Devta* (or *devi*). Keep on reciting *Isht devas* name (e.g. *Ragnya Bhagvatye*) along with recitation of other deities. *Isht devta* is the family deity and as such deserves propitiation in every act of *puja*. Scriptures describe that worship of *Isht deva* only is enough to propitiate one's deity.
8) Remember a few eulogies of deities (A52). After naming a deity in worship it is a tradition to recite some of his/her eulogies before performance of an *anga* or a ritual.

Some commonly used Terms

1) *Om* (ॐ) – This is the sacred mystical sound which represents the Absolute *Brahman.*
2) *Svâhâ* (स्वाहा) – (hail to) - When oblations in *ygnya* are offered to *Agni* the word *Svaha* is uttered.
3) *Svadha* (स्वाधा) – (enjoy relish) when *pitras* or spirits of deceased ancestors are offered food libations or refreshing drinks (i.e. in *Tarpana*, *Sraddha* etc) the word *Svadha* is uttered.
4) *Nmh* (नमः) – (I bow with reverence).
5) *Arghû* (अर्घो) – offering rice to deity as an act of oblations.
6) *Pushpm* (पुष्पं) – offering flowers to deity.
7) *Smalubnm* (समालम्भन) – smearing or applying *tika* .
8) *Gndo* (गन्दो) – *Tika* – a paste of sandal wood and saffron obtained by rubbing Saffron on a sandstone slab with a piece of sandal wood
9) *Om Tat Sat Brahmo Ady Tavat* (ॐ ततसत ब्रह्म अध्य तावत) That Supreme Self *Brahman* Who is truth, today (*Adhy*) *Tavat* (so far) .... This is used in *Snklpa* (see A2).
10) *Ygnya* (यज्ञ) – oblations made to deity through *Agni.*
11) *Home* (होमा) – offerings of oblations made to fire (*Agni*).
12) *Viniyoga* (विनियोगा) – Indicates purpose of action
12) *Akstt* (अक्षत) – unbroken rice offered in *Pûja.*

Do's and Donot's

1) *Aachara* (Religious discipline)
One is supposed to follow *aachara* strictly while at home. However there are certain concessions in other situations: 25 percent while remaining in cities; 50 percent when out of station; maximum possible relaxation while travelling.

2) *Ygnopavit* should be in *savana* position during *snana, achmana pradikshana namaskara and pranayam dev tarpan* while during *pitr tarpan* it should be in *apsevena* position with *pavitri* removed. *Yagnopavit* should be in *kantha* position during *Rishi tarpan*.
3) After performing a *samskara* all persons who have observed fast should sit at the same place. Before eating food host or head priest should perform *achmana* (sipping of water) along with all sitting persons. At the close of eating, *achman* should again be performed together by all. No food should be eaten after this *achman*. During eating all should maintain silence.
4) After an eclipse is over one should take a holy bath. One should not take a holy bath during night.
5) Hair and nails are considered as dead parts of body as no pain is felt when they are removed. They should be cut before performance of an auspicious *karma*.
6) Treading and jumping over the shadows of divine idols, teachers, parents, sages and other venerable persons should be avoided as their shadows contain parts of reflected glory.
7) One should sit facing east while offering prayers to gods as east is the direction of *Devas*. All offerings to dead ancestors should de made facing south as that is the direction where *Yama* (god of nether world lives).
8) *Tarjani* finger is considered *ashud* (dirty) as it is the pointing finger used in identifying a person (which is a sign of association with ego). Hence it is not to be used while applying flowers, *tika* or other offerings to deity. One should not use it for applying *tika* to himself or to others. However it should be used along with thumb for removal of *nirmal* after the *puja* or *homa* is over.
9) One should not turn his/her back towards deity or a holy person after *darshan*. He/She should walk backwards till he/she is out of the sight.
10) While performing *puja/homa* one should not wear night clothes. One should wear cleanly washed clothes.
11) While going to a shrine one should check in advance if there are any restrictions for entering the shrine. For example while entering *Kshirbhawan*i shrine at Tulamula in Kashmir one is advised not to enter if one has taken non vegetarian food or eggs on that day.

Chapter Sixteen

Frequently Used Angas in Puja

A1) *Achman* (Purification act) (आचमन)

Âchman is symbolic purification act. A small quantity of water say 1-2 cc is sipped from right hand palm three times along with recitation of *mantra*.

Om Shm No Devir Abhishtye Âpo Bhvntu Pitye Shmyor Abhi Srvntu Nh

ॐ शं नो देवीर अभिष्टये आपो भवन्तु पीतये! शंयोर अभि स्रवन्तु नः ।।

(Oh God, may the divine waters be propitious to us for the fulfillment of desires and for our drinking. May gods shower on us joy and welfare).

Achmans is made at the beginning of all *karmic* rituals. In the *Shodasha Puja* of a deity, *achman* is performed several times by simply pouring or sprinkling water on deity with recitations of the words *Âchmaniym Nmh* (आचमनीय नमः).

There are several traditions for *Achman* outside Kashmire.g.

a) *Arya Samaj* Tradition
Three sipping of water are carried out along with recitation of following 3 *mantras*:

1) *Om Amrtopstrnmsi* (ॐ अमृतोपस्तरणमसि) (O, immortal Lord, you are base).
2) *Om Amrtâpidhânmsi Svaha* (ॐ अमृतापिधानमसि स्वाहा). (O, immortal Lord, you are my upper cover).
3) *Om Satyam Yashh Shrîrmyi Shrîh Shrytam Svaha* (ॐ सत्यं यशः श्रीर्मयि श्रीः श्रयतां स्वाहाः) (May we be rich in truth, glory and wealth. May they all be there, come to stay with me).

b) *Gorukal* Tradition
It is performed by sipping water 3 times from right hand palm (keeping *angusht* and *kanishtka* fingers away) along with recitation of following *mantras*:

1) *Om Keshvayai Nmh* (ॐ केशवाय नमः) (I bow to *Keshva – Vishnu* incarnation).
2) *Om Narayanay Nmh* (ॐ नारायणाय नमः) (I bow to *Narayan* – incarnation of *Vishnu*).

3) *Om Madhvay Nmh* (ॐ माधवाय नमः) (I bow to *Madhvah* – incarnation of *Vishnu*).

After this mouth is cleaned of any sticking water by lower palm of right hand *angusht* twice along with recitation of *mantra.*

Om Hrshhîkeshay Nmh

ॐ हृषीकेशवाय नमः

(I bow to *Hrishkesha* – an epithal of Lord *Krishna*).

A2) *Snklpa* (Resolution to do) (संकल्पा)

Snklpa is a resolution to do some auspicious *karma* as laid down in scriptures. It is recited verbally at the start of the performance of a *karma*. It has 5 parts:

1) Naming of deity who is to be propitiated.
2) Time when it is being performed, which starts with the date of manifestation of God *Brahma.*

Om Tat Sat Brahmo Adhy Tavat

(ॐ ततसत ब्रहम अध्य तावत).

(From the beginning of That Supreme God *Brahma* who is Truth today at this time (*Adhy* – today).

One has to state cosmic time which starts with *Kalpa, Manvantara, Yuga* etc. (see Chapter 11), followed by month (*Masay*); fornight (*Paksha* – bright or dark) date (*Tithi* – from 1st to 15th of fort-night) day (*Var*) among seven days) and period *kâl* – morning, midday or evening as per *panchang* of *Kashmiri Pandits* (see Chapter 11).

3) Place where *karma* takes place i.e. India (which in *Puranic* terminology is referred as *Jmbhudvipa, Bharat Khanda, Bharat Varsha*).
4) Name with parentage and *gotra* (see Chapter 9 for *gotra*) of performer.
5) Type of *karma* being undertaken (viz: *Nitya Karma, Samskara* or any other *Karma*).

Thus a *Snklpa* reads as follows:

Om Vishnu, Vishnu Vishnu (naming *Vishnu* 3 times). *Adhy Brahmnohni* (date from manifestation by *Brahma*). *Dvitîprardhe, Shri Shvetvarah Klpe, Vaivsvn, Mnvntare, Asht Vimshatme Klyuge, Kliprthm Charne* (this has reference to cosmic time as per cosmic calendar – see Chapter 11).

Jmbudvipe, Bharat Khanda, Bharat Vrshe ① Khetrey ② Nagre/Grame ③ Mâsey ④ Pakshey ⑤ Tithe ⑥ Varse ⑦ Kale ⑧ Gotrey; Ahm ⑨, ⑩ Karm, Krishiye.

ॐ विष्णुर्विष्णु र्विष्णु अद्य ब्रह्मणोहि द्वितीपरार्धे श्री श्वेतवाराह कल्पे वैवस्वत मन्वन्तेरऽष्टविशांतमे कलयगे कलिप्रथमचरणे ।

जम्बूद्विपे भारत खण्डे भारतवर्षे ① क्षेत्रे; ② नगरे (ग्रामे) ③ मासे ④ पक्षे ⑤ तिथौ ⑥ वासरे ⑦ काले ⑧ गोत्रे; अहं ⑨, ⑩ कर्म करिष्ये ।।

① State direction – North (*uttar* उत्तर), South (*dakshan* दक्षिण), East (*purv* पूर्व), West (*pshchm* पश्चम).
② State names of city or village (e.g. Jammu City or Khrew village).
③ State month of year (e.g. Mag masey).
④ State fortnight - *Shukla* or *Krishna* (शुक्ला/कृष्णा).
⑤ State date as per lunar calender(1-15) (प्रथम पूर्णमासी/अमावसी).
⑥ State day of week (e.g. *Sumvasrey*, for Monday).
⑦ State time of day, morning (*Prata*), midday (*Madhay*) Evening (*Sayam*) (प्रातः/मध्य/सायं).
⑧ State *Gotra* of performer (e.g. *Dattatrey kauley*).
⑨ State name of Performer (e.g. *Shamlaley*).
⑩ State type of *Karma* (e.g. *Sandyaupasna Karme*).

Short form of *Snklpa*

(see Chapter 11 for *Panchang*). The above *Snklpa* is used for major *Karmas* (*Smskars* such as *Vivah, Upanyana* etc) for *nitya karma* (daily *karma*) a much shorter version is used, which reads as follows:

Om Tat Sat Brahma Adhy Tavat Tithou Adye ___ *Masey* (name the lunar mouth)____*Pakshey* (*Shukla/ Krishna*) ___*Tithou* (*Prtipada* to *Amavsya/Purnima*) ___ *Varey* (*Ravivasrey* 'Sunday' – *Shanshcharvasrey* 'Saturday') ___ *Kale* (*Prata/Madhya/Saym*) ___ *Deshey* (Name country e.g.*Bharatvarshey* or *Amerika* ___ *Gotrey* (name of performer, along with *gotra* e.g. *datattrey gotrey*:- if *gotra* is not known use the word *Amuk*,); *ahm*_____(performers name) ___ *Karm Karishye* (name the *karma* such as *Brahm Yagnya*, *Tarpn* etc. see *Panch Mahayagnya* under *Nitya karma*).

ॐ तत सत ब्रह्म अध्य तावत तिथो अद्ये ______मासे ____पक्षे_______तिथौ_______वारे_______ काले________देशे ________गोत्रे; अहं_______कर्म करिष्ये ।।

Example

A typical *snklpa* of bath (*snan*) performed by a person in India whose name is *Shyam lal*, *Gotra* is *dattatrey kola*, month is *Mag*, *paksh* is *shukla*, date (*Tithou*) is *ashtami*, day is Monday, time of performance is morning would be recited as under:

" Om Tat Sat Brahma Ady Tavt Tithou Adhy Mag Masey Shukla Pakshey Shub Tithyam Ashtamiyam Somvasrey Prata Kaley Ahm Shamlaley Datattrey Koley Snanm Karishyey"

Note

To exprss the above *sankalpa* in sanskrit it is practice to add words :

1) '*Shub*'(meaning auspicious) in the recitation of date.
2) '*yam*' to the date e.g. *ashtami* as *ashtimiyam.*
3) replace word 'r' with the words '*asray*' for the day of week e.g. *somvar* as *somvasray. ravivar* as *ravivasray* and so on.
4) 'ey' to the name of person e.g. *shamlal* as *shamlaley.*

Other *Snklpas*

1) Offerings made to *Pitras* (dead ancestors) on certain occasions are also known as *Snklpa*. In this after recitation of above *sankalpa*, offerings such as eatables, clothes etc are sprinkled with water held in cupped right hand along with black sesamum with the concluding words. *Anum Snklpm* (for eatables) *Vstrm Snklpm* (for clothes), *Dhnm Snklm* (for money).
2) At the end of a *Karma, Snklp* is recited again for the successful completion of *karma* (see A15).

A3) *Aasan Shodan* or *Sthula Shuddhi* (Cleaning the seat) (आसन शोधन/स्थूला शुद्धि)

After cleaning the seat of worship symbolically with a *darbha* broom (kept specially for this purpose), a small quantily of water is placed in *pranipatr* along with *Vishthur* or couple of pieces of *darbha*. This water is first consecrated by recitation of *Viniyoga mantra* and then, the seat for worship is symbolically made pure by sprinkling water over it with the help of *Vishthur* or *darbha*.

a) Viniyoga (naming *Rishi* etc. of this *mantra*).

Asy Shrî Âsn Shodn Mntrsy Meruprshth Rishi Sûtlm Chhndh Kûrmo Devta Âsan Shodn Viniyogh

अस्य श्री आसन शोधन मन्त्रस्य मेरूपृष्ट ऋषि सूतलं छन्दः कूर्मो देवता आसन शोधन विनियोगः ।

(For purification of deities seat (*âsan*) by *Mantra, Meru Preshht* is the sage (*Rishi*), *Kûrma* (tortoise incarnation of *Vishnu*) is the presiding deity; *sûtla* is the name of the metre. Deity is requested to take the seat).

b) Purification of Seat

Om Prithivyai
Tvya Drita Loka Devi Tvm Vishnuna Drta
Tvm Ch Dhârayâ Mâm Devi Pvitrm Kuru Chasnm

ॐ प्रथिव्यै ।
त्वया धृतालोका देवि त्वं विष्णुना धृता ।
त्वं च धाराया मामदेवि पवित्रं कुरू चासनम ।

(Om, O mother Earth, the worlds are supported by you and you are supported by Lord *Vishnu*. O goddess *Prithvi* support me too and purify my seat as well).

After reciting above *mantra* one should salute the seat by touching or bowing and then sit on it.

A4) *Prithvi Pujan* (Worship of earth as mother) (पृथिवि पूजन)

While applying *tilak, arghya* and flowers to floor in the front, recite following words:

Prîm Prithiviyai Âdhar Shaktyai Smalubnm
Gandho Nmh Arghyo Nmh Pushpm Nmh

प्रीं पृथिव्यै आधार शकत्यै समालभनं
गन्धो नमः अर्गो नमः पुष्पं नमः ।

(I bow to mother Earth who is the support of *Primal* energy and offer my salutations by applying *tilak, arghya* and flowers).

A5) *Aakash Pujan* (Worship of Sky) (आकाश पूजन)

While applying *tilak, arghya*, and *pushp* (flowers) to sky symbolically by holding it in fingers and pointing towards sky, recite following:

Sknd Âdhâr Shktyai Smalubnm Gndho Nmh Argo Nmh, Pushpm Nmh

सकन्द आधार शकत्यै समालभनं गन्धो । नमः अर्गो नमः पुष्पं नमः ।

(To sky which is the support of Prime Energy I offer my salutations by applying *tilak, arghya* and flowers).

A6) *Ganesh Pujan* (Seeking blessings of Lord *Ganesh*) (गणेश पूजन)

Lord *Ganesh*'s blessings are sought for the smooth performance of the *karma* that is intended to be performed by applying *tilak, arghya* and flowers to Him along with recitation of *mantras*. The recitation of *mantra* is :

Om Shuklmber Dhrm Vishnu,
Shshivrnm Chturbhujam! Prsnn Vdnm Dyaye Srv Vignop Shantiyai

ॐ शुकलांभर धरं विष्णु ।
शशिवर्णं चतुरभुजं प्रसन्न वदनं ध्यायं सर्व विघ्नोप शान्तयै ।।

I pray to Lord *Ganesh,* Whose clothes are white like sky itself (He is everywhere like God *Vishnu*); Who is bright and cool like the Moon; Who has four arms (control over four directions) and is always happy. Even gods for fulfillment of their desires and removal of obstacles in the success of their chosen *karma* worship Him.)

In *Smaskaras* and in his special *pujas* he is worshiped very eloberately (by *Shodosho Puja*).

A7) *Guru Pujan* (Seeking blessings of *guru*) (गुरू पूजन)

Trinity of gods *Brahma, Vishnu* and *Mahesh* are the first *guru*'s of an individual. If one worships his chosen human *guru* (living or dead) then he/she is worshiped as an agent of trinity of gods who guides one in the right path to follow. While applying *tilak, arghya* and flower to *guru* one recites following words :

Guruh Brhmâ Guruh Vishnu Gurudevo Maheshvra
Guru Sakshât Prbrhm Tsmy Shri Garve Nmh
Gurve Nmh Prm Gurve Nmh Prmacherya Nmh
Âdhi Siddhi Byo Nmh

गुरूः ब्रह्म गुरू विष्णुः गुरू देवो महेशवरः ।
गुरूः साक्षात परब्रह्म तस्मै श्री गुरूवे नमः ।
गुर्वे नमः, परम गुर्वे नमः, परमाचार्या नमः,।
आदि-सिद्धभ्यो नमः ।।

(*Guru* is *Brhma*, *Vishnu* and *Mahesh*. He is Omnipresent, I bow to Him who is Supreme Master and source of all *siddhas* – right actions.)

In *Smaskaras* and special *poojas Guru-Astuti* (see Chapter 22) is recited.

A8) *Angnyas* (Assigning parts of body to Gods) (अगंन्यास) (see Chapter 6)

Nyassa is an act of mental appropriation or assigning parts of body to tutelary deities. Various parts of the hands and body are touched upon while reciting *mantra* assigned to that place to enhance the sanctity of *puja* by linking body and cosmos at micro and macrolevels. It has two parts:

a) *Karnyas* (touching fingers of both hands).
b) *Shdngnyas* (touching various parts of body).

a) *Karnyas* (करन्यास)

(one can perform this with *Gayatri mantra*, *Shivmantra* (*Om Nmh Shiv*) or any other chosen *mantra*.

1) Gayatri Mantra Karnyas: While holding 2 pieces of *dharba* in *anamika* fingers of both hands with *dharba* turned back wards perform following actions along with recitations as given below:

i) *Om Bhu Angushtha bhyam Nmh* (ॐ भू अन्गुष्ठाभ्यां नमः) Touching thumbs of both hands.
ii) *Om Bhuvh Tarjnîbhyam Nmh* (ॐ भुवः तर्जनीभ्यां नमः) Touching *tarjini* fingers of both hands.
iii) *Om Svh Madhma bhyam Nmh* (ॐ स्वः मध्यमाभ्यां नमः) Touching *Madhya* fingers of both hands.
iv) *Om Mhh Anamikabhyam Nmh* (ॐ महः अनामिकाभ्याम नमः) Touching *anamika* fingers of both hands.
v) *Om Jnh Kanîsthkabhyam Nmh* (ॐ जनः कनिष्टिकाभ्याम नमः) Touching *Kanishta* fingers of both hands.

vi) *Om Tph Stym Kar Tal Kar Prsthabyam Nmh* (ॐ तपः सत्यं करतल-कर पृष्ठाभ्याम नमः) Moving both the hands in such a way that front of both hands move over the backs of both hands.

Extended *Karnyas* of *Gayatri Mantra*

i) *Om Tat Savitur Angushthbhyam Nmh* (ॐ तत सवितुर अंगुष्ठाभ्याम नमः) Touch both thumbs as stated earlier.
ii) *Vreniym Tarjanibhyam Nmh* (वरेण्यं तर्जनीभ्यां नमः) Touch both *tarjini* fingers.
iii) *Bhergodevsym Madyamabhyam Nmh* (भर्गो देवस्यं मध्यामाभ्याम नमः) Touch both *Madyama* fingers.
iv) *Dimahi Anamikabhyam Nmh* (धीमहि अनामिकाभ्याम नमः) Touch both *Anamika* fingers.
v) *Diyoyo Nh Kanishthka bhyam Nmh* (धियोयो नः कनिष्टिकाभ्याम नमः) Touch both *Kanistha* fingers.
vi) *Prochodyat Kartal Kr Prshthabhyam Nmh* (प्रचोदयात करतलकर पृष्ठाभ्यां नमः) Moving both hand as stated earlier.

Short form

i) *Om Bhur Bhuvh Svah Angushthbyam Nmh* (ॐ भूः भुवः स्वं अंगुष्ठाभ्याम नमः) Same as above.
ii) *Tat Savitur Vrenym Tarjinibhyam Nmh* (तत सवितुर र्तजनीभ्याम नमः) Same as above.
iii) *Bhargo Devsy Madhyabyam Nmh* (भर्गो देवस्य मध्याभ्यामा नमः) Same as above.
iv) *Dhimhi Anamika byam Nmh* (धीमहि अनामिकाभ्याम नमः) Same as above.
v) *Diyoyonah Kanisthkabyam Nmh* (धियो यो नः कनिष्ठाभ्याम नमः) Same as above.
vi) *Prochodyat Krtlkr Prshtabyam Nmh* (प्रचोदयात करतल का पृष्ठाभ्याम नमः) Same as above.

2) Om Nmh Shivay Mantra-Karnyas

i) *Om Angushthabyam Nmh* (ॐ अंगुष्ठाभ्याम नमः) Touching both Thumbs.
ii) *'Na' Tarjinibyam Nmh* (न तर्जनीभ्याम नमः) Touching both *Tarjinis*.
iii) *'Ma' Madhymabyam Nmh* (म मध्याभ्यां नमः) Touching both *Madyamas*.
iv) *'Shi' Anamikabyam Nmh* (शि-अनामिकाभ्याम नमः) Touching both *Anamica* finger.
v) *'Va' Kanishthakabyam Nmh* (व-कनिष्ठकाभ्याम नमः) Touching both *Kanisthas*.
vi) *'Ya' Krtlkr Prasthabyam Nmh* (य-करतलकर पृष्ठाभ्याम नमः) Moving hands as stated earlier.

3) Dev Krnyas: Sometimes instead of *mantras* names of gods are used for performing *karnyas* e.g.

i) *Om Bhahmaye Angushthbyam Nmh* (ॐ ब्रह्मये अंगुष्ठाभ्याम नमः)
ii) *Om Vishnuye tarjinibyan Nmh* (ॐ विष्णुये तर्जनीभ्यां नमः)

iii) *Om Rudraye Madyamabyam Nmh* (ॐ रूद्राये मध्यामाभ्यां नमः)
iv) *Om Satyaye Anamicabyam Nmh* (ॐ सत्याये अनामिकाभ्यां नमः)
v) *Om Jnaye Kanisthkabyam Nmh* (ॐ ज्ञाये कनिष्ठाभ्याम नमः)

b) *Shhadngnyas* (षडङ्गन्यास) (see figure on next page)

1) Using *Gayatri Mantra*

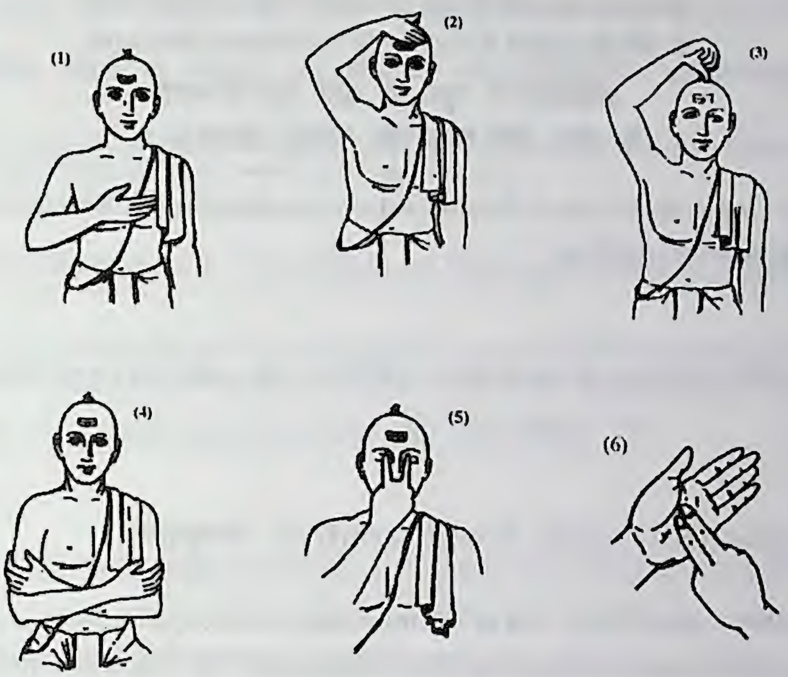
i) *Om Bhu Hrdyaye Nmh* (ॐ भू हृदयाये नमः) Touching heart region with four fingers of both hands.
ii) *Om Bhuvh Shirse Svaha* (ॐ भुवः शिरसि स्वाहा) Touch forehead with four fingers of both hands.
iii) *Om Svah Shikhaye Vshht* (ॐ स्वः शिखाये वष्ट) Touch top of head.
iv) *Om Mhh Kvchayhum* (ॐ महः कवचाय हुम) Touching left shoulder with right hand and right shoulder with left hand.
v) *Om Jnh Netrabyam Nmh* (ॐ जनः नेत्रेभ्यां नमः) Touching both eyes with *madyama* and *tarjini* fingers of both hands.
vi) *Om Tph Astray Pht* (ॐ तपः अस्त्राय फट) Striking hard left hand palm with *tarjini* and *madyama* fingers of right hand palm to produce sound.
*) The words *Nmh, Vausht, Hun, Vausht, Pht* are diffferent expressions of surrender in offering oblations to the respective deities invoked in this *anga*. (Source - *Panchastavi* by J. N. Kaul).

2) Using *Om Nmh Shivay Mantra*. Touching part of body as stated above.

i) *'Om' Hrdyaye Nmh* (ॐ हृदयाये नमः)
ii) *'Na' Shirse Svaha* ('न' शिरसे स्वाहा)
iii) *'Ma' Shikhaye Vsht* ('म' शिखाये वषट)
iv) *'Shi' Kvchay Hum* ('शि' कवचाय हुम)
v) *'Va' Netrabyam Nmh* (व नेत्रेभ्यां नम)
vi) *Ya Astray Phat* (य असत्राय फट)

3) Invoking gods directly without use of *mantra*. Touching part of body as stated above.

i) *Om Brahmaye Hrdyaye Nmh* (ॐ ब्रह्मो हृदय नमः)
ii) *Om Vishnuye Shîrse Svaha* (ॐ विष्णु शिरसे स्वाहा)
iii) *Om Rudraye Shikhaye Vsht* (ॐ रूद्राये शिखाये वषट)
iv) *Om Satye Kvchay Hum* (ॐ सत्याये कवचाय हुम)
v) *Om Jnane Netraye Nmh* (ॐ ज्ञाने नेत्राये नम)



Other traditions

Arya Samaj Nyasa (Ang Sprsh Mantra) (अङ्ग-स्पर्श मंत्र)

Put a little amount of water on the left-hand palm, and apply same to various parts of body as indicated below with the *anamika* and *madyme* fingers of right hand.

1) *Om Van Ma Âsye Astu* (ॐ वाङ म आस्येऽस्तु) Touching mouth.
2) *Om Nasor Me Prâno Astu* (ॐ नसोर्मे प्राणोऽस्तु) Touching nose.
3) *Om Akshnor Me Chkshur Astu* (ॐ अक्षंणोर्मे चक्षुरस्तु) Touching both eyes.
4) *Om Karnayor Me Shhrotram Astu* (ॐ कर्णयोर्मे श्रोत्रमस्तु) Touch both ears.
5) *Om Bâhvor Me Balm Astu* (ॐ बाहवोर्मे बलमस्तु) Touching both arms.
6) *Om Ûrvor Me Ojo Astu* (ॐ ऊर्वोर्मे ओजोऽस्तु) Touching both thighs
7) *Om Arishhtâni Me Angâni Tanus Tanvâ Me Saha Santu* (ॐ अरिष्टानि मेंऽङ्गानि तनूस्तन्वा मे सहसन्तु) Sprinkle water on all parts of body.

A9) *Bhu Shuddhih* (Keeping away evil spirits) (भू शुद्धि)

Evil spirits have to be kept away by throwing black *til* seeds (Sesamum) around in all directions while reciting following *mantra*.

Apasarpantu Te Bhuto Ye Bhuta Bhuvi Samsthitah
Ye Bhuta Vigna Kartaras Te Gacchantu Shivjnaya

अपसर्पन्त ते भूता ये भूता भुवि-सन्स्थिता
ये भूता विघ्न-करतारस्ते गाचन्तु शिवाज्ञना ।

(Those evil spirits and ghosts who are in this place and who may disturb my meditations let them go away by the immediate order of the Supreme Lord *Shiv*).

Other traditions
As per *Gurukul* Tradition kicking the earth thrice with hind part of the left leg performs this *kriya*. No *til* is used.

A10) *Pranayama* (Rhythmic breath control) (प्राणायाम)

Pranayama or rhythmic breathing is one of the most important *kriya* (action) in *yoga* as well in meditation. *Prâna* means breath and *ayama* means expansion. The discipline through which breath is expanded and regulated is known as "*Pranayama*". On the physical plane this exercise in *yoga* is used for attaining longvity, health and extraordinary energy. Deep breathing supplies enough oxygen to the lungs and thereby to the whole body, that helps in purifying blood. *Pranayama* also helps in exhaling impure elements in our body through breathing (see Box in Chapter 6).

A11) *Prokshana/Shank Brahmn* (Purifying body with consecrated water) (प्रोक्षणा/शङ्ख ब्रमण)

It is a symbolic act of purification of body at the start of performance of *Karma* by sprinkling water on body by *Vishthur* (*dharba*-see Chapter 17) which is kept in *Pranipatr* (pot), along with recitation of following words:

Tirthey Sneym Tirthm Ev Smanam Bhvti Manh
Shmso Ârrushho Dhurtih Prann Mrtysy Rkshâno Brhmnspti.

तीर्थे स्नेन तीर्थ एव समानां भवतिमानः
शंसो आररूषो धूर्ति प्राणङ मर्त्यस्य रक्षाणो बह्मणस्पते ।

(Let this water have the same effect as having a bath at a holy place (*Tirtha*). Let it make me safe from any disease and save me from death).

Gorukul Tradition
The water for purification of body is kept in a conch (*Shnkh*) and after its purification by recitation of following *mantra* it is sprinkled on the body. Hence it is called *Shnkh Brahmn*.

Om Apvitrh Pvitro Va Srvâsthani Gto PYh Smvetpundrîkashm Sa Vahyâbyntrh Shukchih

ॐ अपवित्रः पवित्रो वा सवीस्थां गतोऽपिवा यः स्मरेत्युण्डरीकाक्षंस वाहयाम्यन्तरः शुचि ।

(Let one may be in purified, polluted or any other condition he (or she) is indeed in purified state internally as well as enternally if he/or she) think of *Pundrikashu* Lord '*Vishnu*' always).

A12) *Marjana/Mntr Snan* (Purification through *mntra*) (मारजना/मन्त्र स्नान)

It is an act of purifying ones inner self by recitation of *mantras* only. No water is used.

Recite words "*Iti Mnantr Snamîyni Nmh*" (इति मन्त्र सनानीयं नमः).

<u>*Gurukul* Tradition</u>

1) *Om Âpo Stha Mayobhuvah* (Oh water gods, you (always) confer happiness over those who mediate upon you).
2) *Om Ta Na Urje Dadhatana* (Bless us with strength).
3) *Om Mahe Ranâya Chakshase* (Bliss us) to attain the highest wisdom.
4) *Om Yo Vah Shivatamo Rashah* (That most auspecious essence (of bless).
5) *Om Tasya Bhajayateha Nah* (make us partakers thereof).
6) *Om Ushatir Iva Mâtarah* (Even as eager mothers (fied their children with the milk from their bosom).
7) *Om Tasmâ Aram Gamama Vah* (To him we request toa come).
8) *Om Yasya Kshayâya Ginvatha* (To whose abode you send us).
9) *Om Âpa Janayathâ Ca Nah* (Waters, bless us with (spiritual) children (and grand children to continue this spiritual line).

After reciting each stanza from 1-7 above the performer should sprinkle water over his head each time. While chanting the eighth stanza he should offer water to Earth. Chanting the 9th stanza, once again he should sprinkle the water over his own head.

If the *marjana kriya* is done in a river, one should take *dharba* in his hand to spraokle water over his head while reciting *mantras.*

This *mantra* is also used for *Snana* when it is not possible to do actual bath with water due to ill health or any other reason.

A13) *Pavitri Dharn* (Wearing *Pavitri*) (पविति धारण)

Pavitri[1] is put on the *anamika* finger along with recitation of following *mantras*:

Vsoh Pvitrm Asi Shtdhârm Vsunam Pvitrm Asi, Shstr Dharm,
Aykshmâ Vh Prjya Smsrjâmi Rays Poshhen Bhula Bhvntî[2]

वसोः पवित्र असि शतधारं वसूना पवित्र-असि सहस्त्र-धारम
अयक्षमावः प्रजया प्रिया संसृजामि रायस्पोषेण बहुला भवन्ती ।।

(Oh, *Vasus*, make us pure. may this *pavitri* remove our hundred impurities, which may further remove thousand impurities. May we be free from all ailments and may our progeny be large and happy).

Note

1) See Chapter 15 for preparation of *Pavitr*.
2) This *mantra* as per *Gurukul* Tradition has second line as follows:

Devstva Svita Punatu Vso Pavitren Shtdharen Supva Kumdhuk

देवस्तवा सविता पुनातु वसो पवित्रेण शतधारेण सुप्वा कामधुक

(Oh, *Vasus*, you are luminous ones. Please purify us with your hundred streans and fulfill our all wishes).
This *mantra* is used in *Homa*.

A14) *Anulepna* (Smearing or applying *tilak*) (अनुलेपना)

Applying *tilak* (a paste made by rubbing *chandan* and saffron on a stone) is an important part of ritual. *Tilak* along with *arghya* and flowers is applied to:

a) self during *puja*
b) to others who participate in the *puja*
c) to *dîp*, to
d) to *dûp*, and to
e) to Sun and other deities.

The recitation of *mantras* for those is as follows:

a) Self

Parmatmne Purushhotmaye, Pnch Bhutatmkay Vishvatmne, Mntr Nathay, Âtmne, Naraynay, Âdhar Shktyai, Smalubnm Gndho Nmh, Argo Nmh, Pushpam Nmh.

परमात्मने पुरूषोत्तमाय पंच भूतातमकाय विशवातमने मन्त्र नाथयआत्मने
नारायणाय आधार शकत्यै समालभनं गन्धो नमः अर्गो नमः पुष्पं नमः ।।

(I am applying *tilak* along with *argha* and flowers with due reverence to *Vishnu* who is known by various epithets such as *Parmatma, Purushotma, Pnch Bhutatmka, Vishvatmn, Mntrnath, Âtma, Narayna, Âdhar Shakti* (primordial energy) etc).

b) Applying *Tilak* to Others

Mntrartha Sflah Sntu, Purnh Sntu Northah
Shtrunam Buddhi Nashstu Mitrnam Udyestv
Âyur-Ârogym-Eshvrym Ett Tritym
Astute, Jiv Tvm Shrdh Shtm.

मन्त्रार्था सफला सन्तु पूर्णः सन्तु नोर्थाः
शत्रूणां बुद्धिनाशोस्तु मित्रानाम उदयस्तव
आयुर-आरोगयम-ऐशवर्यम-ऐतत त्रितयम
अस्तुते जीव त्वं शरदः शतम् ।।

(May the *mantra* be efficacious in all respects, may your enemy loose their intelligence, may your friends grow in stature, may you have three gifts of long life, freedom from illness and enjoyment of life; may you live for one hundred autumns.)

c) Applying *Tilak arghya* & flowers to *Dîp*

Sv Prakasho Mha Dîph, Srvtstimiraph Prasîd Mm Govind Dîpaym Priklpita.

स्व प्रकाशो महा दीपः सर्वतस्तिमिरापहः प्रसीद मम गोविन्द दीपोयं परिकल्पिता ।।

(O *Govind*, you are self luminous, a great source of light, remover of all darkness, be pleased with me and enlighten me).

d) Apply *Tilak* to *Dûp Agarbati* along with *arghya* and flowers

Vnspati Rso Divyo Gndhadya Gndhvt Tmh Âdhar Sktyai Srv
Devanam Dûpo Nmh Argo Nmh Pushpm Nmh

वनस्पति रसो दिव्यो गन्धढया गन्धवत तमः आधार शक्तयै सर्व
देवानाम धूपो नमःअर्गो नमः पुष्पम नमः ।।

(May all vegetables be juicy, fragrent, and tasty. I offer with reverence *tilak, arghya* and flower to primordial energy ("*Adhar Shakti*") and to all *devtas*).

e) Apply *Tilak* to *Surya* and Other Deities

Nm Dhrm Nidanay, Nmh Svkrt-Sakshnai Nmh Prtiksh Devay, Shri Baskeray Nmh,
Argo Nmh, Pushpm Nmh Gndo Nmh.

नमो धर्म निधानाय नमः स्वकृतसाक्षणै नमःप्रतिक्ष देवाय श्री भास्कराय नमः
अर्गो नमः पुष्पम नमः गन्धो नमः ।।

(I bow to that Lord who is beholder of *dharma* who is positively Real One, I bow to all divinities and to *Bhaskars* (Suns).

A15) *Dhup Dip Snklp Siddhi Prarthna* (prayer for success in *sankalpa*) (धूप दीप संकल्प सिद्धि प्रार्थना)

At the end of *Dûp Dîp*, a request is made to deity for the success of *Snklpa* taken at the beginning of *puja*.

A little amount of water is poured in *Pranipatr* along with two *dharbha* or *Vishthur* and *arghya*. Pouring it first on the fingers of right hand, while holding *Pranipatr* by left hand along with recitation of following words then pour this water in *nirmal thali*:

Ytrasti Mâtâ, Na Pîta, Nm Bnduh, Bratâpî Na Ytr Suht Jnsh Ch Na Jnayte
YtrDinm Na Ratre, Ttratvm Dîpm Shrnm Prphye, Âtmne Naraynay Âdhar Shktyai
Dîp Dûp Snklpat Siddhir Astu, Dîpo Nmh, Dhupo Nmh

यत्रास्ति माता न पिता न बन्धुः भ्रातापि न यत्र सुहत-जन्शच न ज्ञायते
यत्र दिनं न रात्रं तत्रातम दीपं शरणं प्रपहये आत्मने नारायणाय आधार शक्तियै
दीप-धूप संकल्पात सिद्धिर अस्तु दीपः नमः धूपोः नमः ।।

(I do not have the knowledge of my father, mother, brother or friend and even I am not aware of the conditions of day and night i.e. when I am deep in meditation, then I take refuge under the light of *Dîpa* (Luminous light) which is actually luminious light of *Narayana*- who is *Âdhar Shakti* "Primordial Energy". May my *Snklpa* "resolution" of *Dûp Dîp Pûja* be propitious).

This is short version. In its longer version *Snklpa* (A2) is recited again and in place of the words "*Âtmane Naraynay Âdhar Shaktyai*" - the names of various deities who are being propliated are recited.

A16) *Pitr Yagnya / Tarpan* (Offering water oblations) (पित्र यज्ञ/तर्पण)

As per *Vedic* thought a man is born with three debts (*rins*) and *Pitr ygnya* or *tarpan* is one of the means of repaying that debt. The three debts are those of *devas, rishis* and *pitrs* (dead ancestors). *Tarpan* is an act of offering water oblations to these three entities along with *darbha* (to purify water) and some other materials which are dear to them. *Tarpan* is always preceded by a *Snklp* (see A2) and followed by *Avahan* (see A19).

a) <u>*Dev Tarpan*</u> (oblations to *devas*) (देव तपर्ण)
Facing east, *Yagnopavit* in *Svena* positions (women performers should keep their hair lock '*lathur* in *Kashmiri*' on right shoulder); right knee should touch ground, left knee up; *pavtr* should be in *anamika* finger of right hand, hold three pieces of *darbha* (with tips facing east) along with rice in the forefingers of right hand and then pour water from a cup or *arghya patr* held by left hand on the *darbha* and let is go into *nirmal thali* (or water body) while reciting following words*:

1) *Om Bramahdhyo Devsytraptyntam Svaha* (ॐ ब्रहमादयो देवस्तृप्यन्ताम स्वाहाः) (O *Brahma* and other *devas* may your thirst be quenched).
2) *Om Bhur Devsy Traplyntam Svaha* (ॐ भूर्देवस्यतृप्यन्ताम स्वाहाः) (May the thirst of *devas* of *Bhu Loka* (Earth) be quenched).
3) *Om Bhuvh Devsytraptyntâm Svaha* (ॐ भूवः देवस्यतृप्यन्ताम स्वाहाः) (May the thirst of all *devas* of *Bhuvh Loka* (*antriksh*) be quenched).
4) *Om Svuh Devsytraptynantam Svaha* (ॐ स्वः देवस्यतृप्यन्ताम स्वाहाः) (May the thirst of all *devas* of *Svrg Loka* be quenched).
5) *Om Bhur Bhuvh Svah Devsy Trîptyantam Svaha* (ॐ भू भुर्वः स्वः देवस्यतृप्यन्ताम स्वाहाः) (May the thirst of all the *lokas* (*Bhu, Bhuvh & Svh*) be quenched).

*) This is short from of *tarpan* for *Devas* based on *Gayatri Mantra*. In other form of *Dev tarpan* names of 25 *devas* are recited with oblations of water and rice.

b) <u>*Rishi Tarpan*</u> (ऋषि तपर्ण)

Facing north, *Yagnopavit Knthi* "in the neck" (women should keep their hair lock on back side), sitting in normal position with both knees touching ground, *pavtri* in *anamika* finger, one should hold *darbha* in fingers of right hand along with barley or wheat. Water, poured over the right hand from a pot held in the left hand should be made to go down from the from *Kaytirth* of hand (see Figure in Chapter 15). Recite following words:

1) *Om Marîchâdi Rishiysy Trpyntâm Trpyntam* (ॐ मरीचिदि ऋषियस्यतृप्यन्ताम तर्पयन्ताम) (May *Marichi Rishi* and other *Rishi*'s thirst quench.)
2) *Om Snkâdi Rishysytrayntam Trpyntams* (ॐ सन्कादि ऋषियस्यतृपयन्ताम) (May *Snka* and other *Rishis* thirst quench).
3) *Om Bhu Rishysytripyntam Trpyntra* (ॐ भू ऋषियस्यतृप्यन्ताम तर्पयन्ताम) (May the thirst of *Rishis* (of Earth) be quenched).
4) *Om Buvh Rishysytripyntam Trpyntan* (ॐ भुवः ऋषियस्यतृप्यन्ताम तर्पयन्ताम) (May the thirst of all *Rishis* of *Buvh Loka* (*antiriksh*) be quenched).
5) *Om Svh Rishysy Tripyntam Trpyntan* (ॐ स्वः ऋषियस्यतृप्यन्ताम तर्पयन्ताम) (May the thirst of all *Rishis* of *Svrg Loka* be quenched).
6) *Om Bhur, Buvh, Svh, Rishysy Trpyntam Trpyntea* (ॐ भू भुर्वः स्वः ऋषियस्यतृप्यन्ताम तर्पयन्ताम) (May the thirst of all *Rishis* of *Svrg Loka* be quenched).

c) <u>*Pitr Tarpan*</u> (पित्र तृपर्ण)

Facing south, *Yagnopavit* in *Upsvena* position (women should keep hair lock on left shoulder), left knee touching ground, right knee up, *pavitri* removed from *anamika* finger, one should hold tight two pieces of *darbha,* bent in the middle, by thumb and side of palm. With a small quantity of black sesamum in the the right hand palm, pour water from a pot held in the left hand over sasamum and let it go through *Pitr tirth* in the nirmal pot or ithe water body (if performed at River bank) (see Figure in Chapter 15). Recite following words:

Asmat —(a)— (*Vasurups* for parents, *Rudrrups* for Grandparents, *Aditrups* for great grand parents) *Trpyntam Idm Tilkodkm* (*Ganga Jalam Va-* if *Ganga jal* is also used), *Tsmai Svkdha Nmh. Tsmai Svdha Nmh, Tsmai Svdha Nmh.....*

(अस्मत .(a).... (वसुरूपस्य) (रूद्ररूपस्य | आदित्यारूपस्य) तृप्यन्तामइदं तिलकोदकम; गगंजलवा तस्मै स्वधा नमः तस्मे स्वधा नमः तस्मै स्वधानमः

(May this water along with sesamum quench the thirst of my relation as given in (a) above who is of the form of *Vasu* (*Vishnu* for parents, *Rudra* for grandparents and *Aditya* 'Sun' for great grand parents). May they enjoy it (repeated 3 times).

a) State relationship with ancestor, follower by his/her name and *Gotra*. Add words - '*Sy*' (स्य)

after the name of ancestor e.g.

Shyamlalsy (शामलालस्य) for *Sham Lal.*
Somnathsy (सोमनाथस्य) for *Som Nath.*

Note

i) For *Deva Tarpan* one has to use the word *Trpyntam Svaha* (तृप्यन्ताम स्वाहा:) once only.
ii) For *Rishis Tarpan* one has to use the words *Trpyntam* (तृप्यन्ताम) twice.
iii) For *Pitr Tarpan* one has to use words *Tsmai Svdha Nmh* or *Tebhyo Svadha Nmh* (plural form for more than one being) (तस्मै स्वधा नमः) three times.
Svaha is a call of joy (*Svaha* is also described as wife of *Agnidev*). *Svadha* means enjoy. *Trpyantam* means to satisfy.

Naming *Pitrs*

1) Father – *Pitr* (पिता)
2) Grand father – *Pita Mhh* (पिता महः)
3) Great Grandfather – *Prpita Mhh* (प्रपिता महः)
4) Mother – *Mâta* (माता)
5) Grandmohter (paternal) – *Pita Mhi* (पिता मही)
6) Greatgrand Mother (paternal) *Prpîta Mhi* (प्रपिता मही)
7) Grandfather (maternal) – *Matâ Mhh* (माता महः)
8) Great Grand Father (maternal) *Prmata Mhh* (प्रमाता महः)
9) Great Great Grand father (maternal) *Vrd Prmatma Mhh* (वृद्ध प्रमातामहः)
10) Grand mother – *Mâta Mhi* (माता मही)
11) Great Grand mother (maternal) *Prmata Mhi* (प्रमाता मही)
12) Great Great Grand mother – *Vrd Prmata Mhi* (वृद्ध प्रमाता मही)

These are twelve ancestors who are due to receiving *Tarpan*.

Naming ladies

Ladies are named first as per their maiden name followed by the given name after marriage. Using the words *Tt Saman* (तत समान) for describing both the names e.g. for maiden name *Kamla* and married name of *Shobawati* the naming would be "*Kamla Tt Saman* "*Shoba Deviyai*" (the word *Devyai* is added to all married women living or dead).

Tarpan for Relations

For relations other than above *tarpan* can also be made.

Brother – *Brata* (भ्राता).

Brother wife – *Brata Patni* (भ्राता पत्नी).
Uncle (paternal) – *Pitr* (पित्र).
Uncle wife – *Pitr Patni* (पित्र पत्नी).
Uncle (maternal) – *Matul* (मातुल).
Uncle wife (maternal) – *Matul Patini* (मातुल पत्नी).
Father-in-law – *Shushra* (शुशरा).
Mother-in-law – *Shushru Patni* (शुशुरू पत्नी).
Friend (मित्र).

Short *Tarpan*

If due to some reason one is not in a position to offer *Tarpan* individually to all the *pitrs*, then one can have recourse to short tarpan as follows:

Asmat Mata Pita Dvadash Pitrbyo Amuk Gotrbyo Trpyntam*
Idm Tilkodkm Tebyo Svdha, Tehyo Svdha, Tebyo Svdha.

असमत माता पिता द्वादश पित्रोभ्यो अमुक गोत्रभ्यो तृत्यन्तां
इदम तिलकोदकम तेभ्यो र्स्वधा तेभ्यो स्वधा तेभ्यो स्वधा ।

(May my twelve *Pitr* from paternal side as well as maternal side relish this water along with sesemum for quenching their thirst).

*) If one is not sure about *gotra*, then used work *Amuk* (अमुक) which means unknown

Example

1) *Tarpam* of Father (Name *Sham Lal Gotra Dattetrey Kola*)

Asmat Pita Shamlalesy Vasurupesy Dattatrey
Koley Gotrsy Trpyantam Idm Tilkodkm (Ganga Jalam Va) Tasmai Sudha Nmh,
Tsmai Sudha Nmh, Tsmai Susha Nmh

2) *Tarpan* for mother (Paternal name *Kanta*, married name *Shobawati Gotra- Mudgulay,* with *Ganga jal*).

Asmat Mata Kanta Tatsaman Shobadeviyay Vasrupasy Madgulay Gotrey Trpyantam Idm Tilkodkm
Gangajalam Va Tsmai Sudha Nmh, Tsmai Sudha Nmh, Tasmai Sudha Nmh

3) *Tarpan* for father, grand father and great grand father (Names father - *Sham lal*, grand father - *Govind*, great granf father- *Mukund gotra Dattatrey kola*).

Asmat Pita Shamlalsy Vasurupasy Pitamha Gobindsy Rudrrupsy Pripita
Mha Mukandsy Adityrupsy Dattatrey Koley Gotresy Trpyantam
Idm Tilkodkm Tebhyo Sudha Nmh, Tebyosudha Nmh, Tebyo Sudha Nmh

A17) *Prepyun* (प्रेप्युन)

It is *Naveed Anga* (A41) used on major occasions only. It is not used in *Nitti Karma Pujas*. The word *Prepyun* is actually misspelt word of *Prarpn* which is made of two words *Par* (for others) and *Arpan* (to give). Thus *Prepyun* means to give something to others. *Kashmiri Pandits* prepare some eatables which they share with others on auspicious occasions like festivals e.g. *Shivratri* or birthday. The offerings are simple *Tehri* (boild rice with turmeric and mixed with boiled oil or *ghee* and sprinkled with salt) or *Puries* (wheat flour sweetened cakes fried in *ghee*) or simply some dry fruits. *Prepyun* is not a *puja* in itself.

The recitation of *mntras* is names of various deities such as Lord *Ganesh, Vishnu, Shiv, Durga, Kumar, Surya* with a number of their epithets. Tuttelary gods, goddesses, *Bhairvas* etc all are invoked. Towards the end the *Isht Dev* (or *Devi*) along with above deities is specially prayed upon to accept this delicious food as a reward for the performers hard work and dedication with which the offering has been prepared.

Preparatory

1) The food *Tehri, Puri* or dry fruits are placed in front of deity where the *puja* is being performed.
2) From the offerings of food (called *Prashad*) about 250 grams of *Tehri* or about 5 numbers (if *Puri*) is removed and kept in a plate. This is called *Chttu*.
   Also seven handfuls of *Tehri* from the main pot are taken away and kept at separate places in a *thali*. (If *puri* is offered then one *puri* is to be cut into seven pieces). This is called *Dev/Devi Bhog*.

Puja

a) Main *Prasad*

The performer and all others touch the *Prasad* plate (if gathering is large then they can touch the person in front who is in touch with *Prasad* plate and for even larger gathering a chain like this can be formed by touching the adjacent person.

Recitation

1) *Amrtesh – Mudrya – Amrtikrty – Amrtm Astu – Amrtaytam Naivedym*
Savitrani Savitrsy Devsy Tva Svituh Prsve – Shivnor – Bahubhyam Pushhno Hstbhyam

अमृतेश-मुद्रया-अमृती कृत्य अमृतम्-अस्तु अमृतायतां नैवेद्यम् ।
सावित्राणि सावित्रस्य देवस्यत्वा सवितुः प्रसवेऽश्विनो-र्बाहुभ्यां-पूष्णो हस्ताभ्याम् ।। १ ।।

Let this offering to deities be like the *amrit* (which makes one immortal). This has been prepared by the hard labour involving our arms and hands.

2) *Adde Mhaganpatye Kumaray, Shryai Srsvtyai Lkshmyai Vishvkarmani Dvardevta Bhyh Prajapatye Brhmne Klshdevta Bhyh Brhm-Vishni-Mheshvr Devtabhyh Chaturved Shvray Sanuchvay Ritptye Naraynay Durgay Trymbkay Varunay Yjnpurushay Agnishvattadibhyh Pitrgndevtabhyh*

आददे महागणपतये कुमाराय श्रियै सरस्वत्यै लक्ष्म्यै विश्वकर्मणे द्वार्देवताभ्यः
प्रजापतये ब्रह्मणे कलश-देवताभ्यः ब्रह्मविष्णु महेश्वर'–देवताभ्यः चतुर्वेदेश्वराय
सानुचराय ऋतु-पतये नारायणाय दुर्गायै त्रयम्बकाय वरूणाय यज्ञपूरूषाय
अग्नि-ष्वात्तादिभ्यः पितृ-गणदेवताभ्यः ।। २ ।।

(Various deities are invoked such as *Ganesh*, *Kumar*, *Shri*, *Saraswati*, *Lakshmi*, *Vishvakarma*, *Prajapati*, all the *Kalash devas*, *Brahma*, *Vishnu*, *Mahesh*, deities of four *Vedas*, the learned *rishis*, *Narayana*-the god of all seasonal deities, *Durga*, Lord *Shiva* (*Tryumbak*), *Varuna*, *Agni* the deity of *Yagnya* who carries our offering to deities and our ancestors). (see Chapter 3 for more details.)

3) *Bhgvte Vasudevay Snkrshhnay Pradyumnay Aniruddhray Styay Purushay Achutay Madhvay Govinday Shstrnamne Vishnve Lkshmi Sahitay Naraynay*

भगवते वासुदेवाय शंकर्षणाय प्रद्युम्नाय अनिरूद्धाय सत्याय-पुरूषाय अच्युताय
माधवाय गोविन्दाय-सहस्रनाम्ने विष्णुवे लक्ष्मीसिहताय नारायणाय ।। ३ ।।

These are Epithets of *Vishnu* (see Chapter 3).

4) *Bhvay Devay Shrvay Devay Rudray Devay Pshuptye Devay Ugray Devay Bhimany Devay Mhadevay Ishanay DEvay Ishvray Devtay Uma Sahitay Shivay Parvati Sahitay Permeshvray.*

भवायदेवाय-शवार्य-देवाय-रूद्राय-देवाय पशुपतये देवाय उग्राय-देवाय भीमायदेवाय
महा-देवाय ईशानाय-देवाय ईश्वराय-देवाय उमासहिताय शिवाय पार्वती सहिताय परमश्ेवराय ।। ४ ।।

These are Epithets of *Shiva* (see Chapter 5).

5) *Vinaykay Ekdntay Krishnpinglay Gjannay Lmbodray Bhalchndray Herumbay Akhurthay Vigneshay Vignbhkshyay Vllbhasahitay Shri Mahagneshvray*

विनायकाय एकदन्ताय कृष्णपिंगलाय गजाननाय लम्बोदराय भालचन्द्राय हेरम्बाय आखुरथाय
विघ्नेशाय विघ्नभक्षाय वल्लभा-सहिताय श्रीमहागणेशाय ।। ५ ।।

These are Epithets of *Ganesh* (see Chapter 3).

6) *Klim Kam Kumaray Shhnmukhay Myur Vahnay Senadhiptye Kumaray*

क्लीं कां कुमाराय षण्मुखाय मयूरवाहनाय सेनाधिपतये कुमाराय ।। ६ ।।

These are Epithets of *Kumar* (see Chapter 3).

7) *Bhagvte Hram Hrim Sh Suryay Sptashvay Anshvay Ekashvay Nilashvay Prtyksh Devay Permarth Saray Tejrupay Prbha Sahitay Adityay*

भगवते ह्रां ह्रीं सः सूर्याय सप्ताश्वाय अनश्वाय एकाश्वाय नीलाश्वाय
प्रत्यक्षदेवाय परमार्थ–साराय तेजोरूपाय प्रभासहिताय आदित्याय ।। 7 ।।

These are Epithets of *Surya* (see Chapter 1).

8) *Bhagvatyai Amayai Kamayai Charvngyai Tnkdhrinyai Tarayai Parvtyai Ykshnyai Shri Sharika Bhagvatyai Shri Sharda Bhagvtyai Shri Maharagni Bhagvtyai Shrijwala Bhagvatyai Vridha Bhagvtyai Vaikhri Bhagvtyai Vitasta Bhagvatyai Gnga Bhagvatyai Yamuna Bhagvtyai Kalika Bhagvtyai Siddhlkshmyai Mha Lkshmyai Mha Tripursundryai Shstrnamnyai Devyai Bhavanyai Abhymkri Devyai Kshmmkri Bhagvtyai Srvshutrgatinyai*

भगवत्यै अमायै कामायै चार्वङ्ग्यै टंकधरिण्यै तारायै पार्वत्यै यक्षिण्यै
श्री शारिका-भगवत्यै श्री शारदा-भगवत्यै श्री महाराज्ञीभगवत्यै श्री ज्वाला भगवतै
व्रीडाभगवत्यै वैखरीभगवत्यै वितस्ताभगवत्यै गंगाभगवत्यै यमुनाभगवत्ये
कालिकाभगवत्यै सिद्धलक्ष्म्यै महालक्ष्म्यै महात्रिपुरसुन्दर्यै सहस्रनाम्नयै देव्यै
भवान्यै अभयंकरीदेव्यै क्षेमंकरीभगवत्यै सर्वशत्रुघातिण्यै ।। ८ ।।

These are Epithets of *Durga* (see Chapter 5).

Durga You are known by thousand names. You are fearless one; You are symbol of forgiveness; You destroy all enemies.

9) *Ihrashtadhiptye Anndeshvr Bhairvay*

इहराष्ट्राधिपतये आनन्देश्वर भैवरवाय ।। ९ ।।

These are names of *Bhairvas* (see Chapter 5).

10) *Indray Vjrhstay Agnye Shktihstay Ymay Dndhstay Naitrtye Khdghstay Vrunay Pashhstay Vayve Dvjhstay Kuveray Gdahstay Vishnve Chkrhstay Anntadibhyo'shtabhyh*

इन्द्राय वज्रहस्ताय अग्नये शक्तिहस्ताय यमाय दण्डहस्ताय नैऋतये खडग-हस्ताय वरूणाय
पाशहस्ताय वायवे ध्वजहस्ताय कुवेराय-गदा-हस्ताय विष्णवे-चक्रहस्ताय अनन्तादिभ्योऽष्टाभ्यः ।। १० ।।

These are names of *Dash Dikpals* along with their weapons (see B6, Chapter 17).

11) *Kulnag Devtabhya*

कुलनागदेवाताभ्यः ।। ११ ।।

Collective address for snake deities.

12) *Agnyadityabhyam Vrun Chndrmobhyam Kumar – Bhoumabhyam Vishnu Budhabhyam Indra Brhsptibhyam Srsvati Shukrabhya Prajapati Shnaishchrabhyam Gnpati Rahubhyam Rudrketubhyam Brhmdhruvabhyam Annta'Gstyabhyam*

अगन्या-दित्याभ्यां वरूण-चन्द्रमोभ्यां कुमार-भौमाभ्यांविष्णु-बुधाभ्यां
इन्द्रा-ब्रहस्पतिभ्यां सरस्वती-शुक्राभ्यां प्रजापति-शनैश्चराभ्यां
गणपति-राहुभ्यां रूद्रकेतुभ्यां ब्रह्मध्रुवाभ्यां अनन्ता-गस्त्याभ्यां ।। १२ ।।

These are names of 9 *grehas* (planets) associated with various deities.

13) *Brhmne Kumaray Dhruvay Anntay Hrye Lkshmyai Kmlayai Shikhayadibhyh Pnch Chtvarisht Vastoshpte Yag Devtabhya Brhmadibhyo Matrbhyh Gouryadibhyo Matrbhy Lalitadibhyo Matrbhyh Durga Kshetra Gneshvr Devtabhyh Raka Devtabhyh Trika Devtabhyh Sinivati Devta'blyh Yami Devtabhyh Raudri Devtabhyh Varuni Devtabhyu Brhspty Devtabhyh*

ब्रह्मणे कूर्माय ध्रुवाय अनन्ताय हरये लक्ष्म्यै कमलायै शिखायादिभ्यः
पचं-चत्वारिशंत्-वास्तोष्पति-याग-देवताभ्यः ब्राह्मदिभ्यो मातृभ्यः गौयदिभ्यो मातृभ्यः
ललितादिभ्यो मृतभ्यः दुर्गा-क्षेत्रा-गणेश्वर-देवताभ्यः राकादेवताभ्यः त्रिका-देवताभ्यः
सिनीवाली-देवताभ्यः यामी-देवताभ्यः रौद्री-देवताभ्यः वारूणी-देवताभ्यः बार्हस्पत्य-देवताभ्यः ।। १३ ।।

These are names of Tuttelary Gods and Goddesses. (see Chapter 1)

14) *Om Bhu Devtabhyh Om Bhuvh Devtabhyh Om Svh Devtabhyh*
Om Bhur Bhvh Svah Devtabhyh Akhnd Brhmand Yag Devtabhyh Mhagaytryai
Savitriyai Srsvtytyai Herkadibhyo Vtkadibhyk

ॐ भूः देवताभ्यः ॐ भुवो देवताभ्यः ॐ स्व र्देवताभ्याः ॐ भूभूर्वः स्व र्देवताभ्यः महागायत्रयै
सावित्रयै-सरस्वत्यै । १४ ।।

(This is addressed to *Gayatri Devi*).

15) *Dhrbhyh Updhrbhuh* धूर्भ्यः उपधूर्भ्यः

(One who is far away *Dharbhyh* as well as near)

Akhand Brmand Yagdevtabhyh अखण्ड- ब्रह्माण्ड - यागदेवताभ्यः

(all the gods of Universe)

Herkadibhyh Vtukadibhyh हेरकादिभ्यो वटुकादिभ्योः ।

(One who is prasent everywhere like a secret agent)

Concluding Prayer for *Isht Dev* or *Devi*

Utpnnm Amrtm Divym Prakkshiro Adhi Mnthanat Annm Amrtrupen Naivedym Grhytam

उत्पन्नम्-अमृतं दिव्यं प्राक्-क्षीरो-दधि-मन्थनात्-अन्नम्-अमृतरूपेण नैवेद्यं प्रति-गृहयताम् ।। ।।

It is a request to *Isht Dev* or *Devi* to accept the *Naved* as *amrit* to get which they worked hard during the churning of the water of ocean (*Kshirsmdr manthan*) as we have also put a similar effort in the preparation of this *Naived.*

Recite a hymn of *Isht Dev* or *Devi* e.g.

For *Vishnu – Shanta Karm Bhujeg Shynm* ....(शान्ताकार्म भुज्गशयंन) (see from Chapter 22).
For *Shiv – Bhvay Devay Shrvay Devay* .... (भवाय देवाय शर्वाय देवाय) (see from Chapter 23).
For *Durga – Amay Kamay Charvngne* ......(आमाय कामाय चरवेगनाय) (see from Chapter 24).

<u>*Snklp*</u> <u>Prayer</u> (संकल्प)

Om Tt St Brhm Adhy Tavt Tithou Adyai ....(month/*Pksh*/Date/Day/*Gotra*) (see A2)
Atmno Vanmnh Karyoparjit-Papni-Varnarthm Om Nmo Naivedym Nivedym Nmh

ॐ तत्सत्-ब्रह्म-अद्य तावत् तिथौ अद्य (मास/पक्ष/तिथि/वार/गोत्र)
आत्मनो वाङ्मनः कार्योपार्जित-पापनि-वारणार्थम् ॐ नमो नैवद्यं निवेदयामिनमः ।

(On this day of ________ I am offering the *Naived* for the removal of my sins committed by speech, mind or action.)

<u>*Chattu*</u> (चटू)

b) Touch *Chattu* plate or bowl in an act of offering to 14 divine sky mothers and recite:

Ya, Kachit, Yogini, Roudra, Somya, Gortra, Pra, Khechri, Bhuchri, Rama, Tushta, Bhvntu, Me, Sda

या, काचित्, योगिनी, रौद्रा, सौम्या, घोरतरा, परा, खेचरी, भूचरी, रामा, तुष्टा, भवन्तु, मे, सदा ।।

Apply *sindur tilak* on food with right hand thumb and offer *arga* and *pushp* (flowers) with the recitations.

Akash Matrbhyo Annm Nmh, Argo Nmh Pushpm Nmh

आकाश मातृभ्योऽन्नं नमः अर्घो नमः पुष्पं नमः

(Concluding prayer for Sky Mothers).

<u>*Bhog*</u> (भोग)

c) Touching one of seven pieces as an act of offering to *Vishnu* and recite:

i) *Bhagvate Vasdevay Annmkshirm Modkanm Smrpyami Nmh* (भगवते वासुदेवाय अन्नं क्षीरं मोदकानं समर्पयामि नमः) (These eatables along with milk and sweets are for *Vasudeva*).

ii) Touch next piece as an offering to *Shiv Bhgvate Bhvay Devay Annm Smrpyami Nmh* (शिव भगवते भवाय देवाय अन्नं समर्पयामि नमः) (These eatables are for *Shiv*).

iii) Touch third pieces as offering to *Ganesha Bhgvte Vinaykay Annm Samarpyami Nmh* (गणेश भगवते विनायकाय अन्नंसमर्पयामि नमः) (These eatables are for Lord *Ganesh*).

iv) Offer 4th piece to *Surya Hrm Hrim Suryay Annm Smrpyami Nmh* (सूर्याय । ह्रां ह्रीं सूर्याय अन्नः समर्पयामि नमः) (These eatables are for *Surya Dev*).

v) Offer 5th piece to *Isht Dev/Devi. Isht Dev/Devi Bhgvte Annm Modkanm Mishthanm Kshirm Smrpyami Nmh* (इष्टदेवी भगवत्यै अन्नं मोदकानं-मिष्ठानं-क्षीरं समर्पयामि नमः) (These eatables along with sweets and milk are for *Isht Devi*.......... (name *Isht Devi*).

vi & vii) Offer last two pieces to *Kshtrpals* by placing water and *arga* on it *Yasmin Navsti Kshtro Kshetapalah Skimkrah Tsmai Nivedyamydy Blim Paniy Suymtm Ksham Kshetradhiptye Annm Nmh Ram Rashtradhiptye Annm Nmh* (यास्मिन्-निवसति क्षेत्रो क्षेत्रापालाः सकिंकरा । तस्मै नि-वेदयाम्यद्य बलिं पानीय सुयंतम् क्षां-क्षेत्राधिपतये अन्नं नमः रां राष्ट्राधिपतये अन्नं नमः)

These are field deities (*Khstrpals*) who are offered *bhoga* individually.

d) Closing Prayer to all deities, with folded hands:

Apnnosmi Shrnyosmi Srvavsthasu Srvda, Bhgvn Tvam Prpnnosmi Rksh Mam Shrnagtm

आपन्नोस्मि शरण्योस्मि सर्वावस्थासु सर्वदा । भगवन्-त्वां-प्रपन्नोस्मि रक्ष मां शरणागतम् ।

On God, I am always waiting for your mercy. Please take me into your care.

After this one may recite any *Kshmeyachna* (see A49) if time permit.

e) *Tarpan* (optional)

On Tt St Brhm.......... (Month/*Pksh*/Date/Day/*Gotra*/Name)
Nmo Brhmne, Nmo Astv Agnya Nmh Prithviyai Nmh Aoushhidhibhyh Nmo Vache Nmo Vachsptye
Nmo Vishnvey Brhte Krishnomi Ityetasam Evm Devtanham Sarishtim Sayujy Sloktam
Samipym Apnoti Ya Evm Vidvan Svadhyaym Adhiti
Om Shante Shante Shante

ॐ तत्सत्-ब्रह्म .... (मास/पक्ष/तिथि/वार/गोत्र)
नमो ब्रह्मणे नमो अस्त्वग्नये नमःपृथिव्यै नमः औषधिभ्यः नमो वाचे नमो वाचस्पतये
नमो विष्णवे बृहते कृणोमि इत्येतासाम् एवं देवतानां सारिष्टिं सायुज्यं सलोकतां
सामीप्यम्-आप्नोति-य एंव विद्वान्-स्वाध्यायम्-अधीते ।
ॐ शान्तिः शान्तिः शान्तिः ।

(These are prayers addressed to various deities for peace and prosperity).

a) **Short Version**

1-2) Same as in original.
3) *Bhagvt Vasdevay Lkshmi Sahitay Naraynay.*
4) *Bhvay Devay Parvti Sahitay Permeshvray.*
5) *Vinaykay Vllbha Sahitay Shri Ganeshvray.*
6) *Klim Kam Kumaray.*
7) *Bhagvte Hram Hrim Sh Suryay Prbha Sahitay Adityay.*
8) Same as in original.
9) Same as in original.
10) *Indradibhyh Dashlokpalebhyh*
11) Same as in original.
12) *Adityadibhyo Nvgreh Devtabhyh.*
13) *Brhmadibhy Matrbhyo Gauryadibhyh matribhyh, Lalitadibhyh Matribhyh Brhspty Devtabhyh.*
14) Same as in original.
15) Same as in original.

b) Same as in original.
c) Same as in original.
d) Same as in original.

A18) *Dyan* (Visualising diety's form (ध्यान)

Dyan is an act of visualizing the form of deity as described in *Vedic* Theology (see Chapter 3). At the start of *pûja* of a deity it is the practice of visualizing the form of deity who is to be propitiated. Some deities e.g. Lord *Shiv* has several forms and in such case the form associated with that ritual

is visualized. Deities form may be invoked through an object like idol, picture or icon. Some of the common *dyans* of deities are as follows: (see also Section on *Stuties*, Chapter 22-24).

1) Lord *Ganesh*

Sindûr Kumkum Hutashn Vidrumark Rktabje Dadinenbhây Chaturbhujay
Hermb Bhairv Ganeshvr Naykay Srvarth Siddhi Phalday Shri Mahagneshvray.

सिन्दुर कुंकुम हताशन विद्रुमार्क रक्ताब्जै दाडिम निभाय चतुरभुजाय
हेरम्ब भैरव गणेशवर नायकायसवार्थ सिद्धि फलदाय श्रीमहागणेशवराय ।।

(I meditate upon Lord *Ganesh* Who is red like *Sindur, Kumkum*, or Palmgranate; Who is pet of his mother *Parvati*, Who has four arms, Who makes all actions fruitful.)

2) Lord *Shiv*

Gaurishvray Bvntrykarnay Bhktapriyay Bhvbhiti Bhide Bhvay
Shrvay Dukh Shmnay VrshhdvjayRudray Kaldhnay Nmh Shivay

गौरीश्वराय भवनत्रयकारनाय भक्ताप्रियाय भवभिति भिदे भवाय
शर्वाय दुःख शमनाय वृषध्वजाय रूद्राय कालदहनाय नमः शिवाय ।

(I meditate upon Lord *Shiva* Who is dear to *Gauri* (*Parvati*), Who is Lord of three worlds, Who is dear to His worshippers, Who removes all fear and hardships, whose flag bears the mascot of a bull, Who is known as *Rudra* and is beyond the concept of time.)

3) *Vishnu Dhyan*

Shântâ Karem Bhujeg Shaynam Padam Nabham Suresham
Wishvadharm Gagan Sadreshaym Meghvarnm Shubhangm
Lakhshimi Kantam Kamal Naynam Yogibir Dyân Gameyam
Vândey Veshnum Bhaw Bhaye Haram Sarv Lokaik Nâtham

शान्ताकारं भुजगशयनं पद्मनाभं सुरेशं ।
विशवाधारं गगनसद्रशयं मेघवर्णं शुभाङ्गम ।।
लक्ष्मी कान्तं कमलनयनं योगबिरध्यान गम्यं ।
वन्दे विष्णुं भव भयहरं सर्वलोकैकनाथम ।।

(I am bowing to that Lord *Vishnu* Who has calm disposition,Who is sitting on *Sheshneg* (Lord of Snakes) ,Who has lotus in the center of his belly (*Nabhi*), Who is Lord of *devtas*, Who is the cause of the universe, Who is present everywhere like sky, who is like a cloud, whose all parts are beautiful, Who is husband of Goddeess *Lakshmi*, Whose eyes are beautiful like that of lotus, Whom *yogis* realize through meditation, Who wards off all evils and Who is Lord of Lords, I bow that Lord *Vishnu*.)

4) *Durga Dhyan*

Om Sinhasthâ Shshi Shekhrâ Mrkt Prkhyaih Chaturbhibujaih
Shnkh Chkr Dhnuh Shransh Ch Ddhti Netras Tribhih Shobhita
Âmukttang Gdhar Knkn Rnt Kanchî Rnn Nûpra
Durga Durgtiharinî Bhvto Na Rtnol Lst Kundla

ॐ सिंहस्था शशि शेखरा मरकतप्रखयैश्च चतुर्भिर्भुजैः ।
शंख चक्र धनुः शरौश्च दधती नेत्रस्त्रिभिः शोभिता ।।
आमुक्ताङ्गदहार कङ्कण रणत काञ्चीरणन्नूपरा ।
दुर्गा दुर्गति हारिणी भवतु नो रत्नोल्लसत्कुण्डला ।।

(She, Who is riding a lion, with Her head bedecked with the crown of the Moon. Whose body radiates with the radiance of like that of *Mrkt* (a mythological gem). In Her four arms She is holding a conch (*Shenkh*); a disc (*Ckr*); a bow (*Dhnush*) and arrow (*Vân*). She has three eyes and whose various organs are decorated with armlets, necklace, a tinkling waist belt of gold, and bangles and dazzling earrings.That Goddess *Durga* may remove all our distress.)

5) *Gayatri Dhyan*

Om Balâm Viddam Tu Gayatrîm Lohitam Chturananm
Rktamberdvyopetam Akshsutrkram Ttham
Kmndludhrâm Devîm Hnsvahn Smsthithan
Brhmani Brhmdevtam Brhmloknivasinim
Mntren Avahye Devîm Ayantim Suryamndlat

ॐ बालां विधां तु गायत्रीं लोहितां चतुराननाम ।
रक्ताम्बरद्वयोपेतामक्षसूत्रकरां तथां ।।
कमण्डलुधरां देवी हंसवाहनसस्थिताम ।
ब्रहमाणी ब्रहमदेवत्यां ब्रहम्लोकनिवासिनीम ।।
मन्त्रेणावहयेदेवीमायान्ती सूर्यमण्डलात ।।

(*Gayatri* is a maiden girl full of knowledge. She has blood hued four faces. Her garments in front and back are also blood coloured. She is holding *Rudrakshi mala* in one hand and also *Kamandla* (a sort of bucket) in other hand. She is seated on a swan. She is an incarnation of *Saraswati*. She lives in *Brhm Lok* (*Svarga*) Lord *Brahma* is Her husband. She comes down from *Surya Mandal* with the recitation of *gayatri mantra.*)

A19) *Aavahan* (Welcoming Deities) (आवाहन)

It is a part of the ritual to welcome deities to be present during the performance of a *karma* to receive oblations. Two pieces of *darbha* or a flower are held in right hand and *avahan* recitation then starts as follows.

1) *Âvahi Bhagwn* (आवाहि भगवन) (name of deity* alongwith his/her eulogies. See A 52).
2) *Bhktanugrh Kark, Asmât Dyanurdhen Snnidhanum Kuru Prbhu* (repeat 3 times (भकतानु-ग्रह कारक असमात दयानु-रोधेन सन्निधानम कुरू प्रभू). (Oh God, you are the one who blesses devotees with *anugraha* "divine grace". Please be merciful and remain present here). Thus for inviting *Shiva* along with *Parvati* the recitation would be as follows:

   Avahi Bhagwan Shivay, Bhavay Devay, Shrvay Devay, Rudray Devay….. (these are eulogies of *Shiva*) *Parvati Sahitay* (if He is invoked along with His Spouce), *Bhaktanugrh Kark Asmat Dyanurudhen Sanidhanum Kuru Prbhu.*

*) Naming of deities is as follows:

1) Lord *Ganesh* - *Maha Gnpatye* (महा गणपत्ये)
2) Lord *Vishnu* - *Pundrikaksh* (पुण्डरीकाक्ष)
3) Lord *Shiv* - *Parvatinath* (पार्वतीनाथ)
4) *Durga* - *Durgayai* (दुर्गाय)
5) *Gayatri* - *Gaytriyayai* (गायत्रीयाये)
6) *Shiv* and *Parvati* - *Shivay Parvati* - *Sahitay* (शिवाय पार्वती सहिताये)
7) *Vishnu* and *Lakshmi* - *Vishnu Lakshmi Sahitay* (विष्णु लक्ष्मी सहिताये)

A20) *Archam* (Seeking permission to worship) (अर्चाम)

This is an act of seeking permission of deity to worship Him or Her. Holding two pieces of *darbha* along with rice (*arghya*) by *anamika* and *madyame* fingers and pressing with thumb, the permission of deity is sought by reciting His/Her *Bhijmntra* (see A53) followed by the words:

Archam Ahm Krishhye Om Kurushve

अर्चाम अहं करिष्ये ॐ कुरूष्वे

(I am seeking permission to worship, which is granted).

A21) *Pran Pratishtha* (Bringing idols to life during *Puja*) (प्राण प्रतिशठा)

This is a symbolic act by which idols of worship are made live to receive oblations.

A small quantity of water is placed in *panchpatra* (or metal cup) which has *vishthur* or 2 pices of *darbha* or a flower in it for sprinkling water on idols. The ritual has three parts:

a) Prayer to Lord to listen to your request.
b) Prayer to gods for brining idols to life to receive oblations.
c) Naming the particular idol, that is sough to be brought to life for receiving oblations or worship.

a) Three *mantras* as given below are recited and at the end of each recitation a few flower petals are put in the *pranipâtr* (cup).

Smvh Srjami Hrdym Smsrshht Mnoastu Vh Smh Srshtastnvh Sntu Vh Sm Srshhth
Prano Astu Vh, Smyavh Priyh Tnvh Smpriya Hrdyani Vh
Âtmâ Vo Astu Sm Priya Sm Priyh Tnvomm.

संवः सृजामि हृदयं संसृष्ट मनोअस्तु वः । संः सृष्टस्तन्वः सन्तु वः सं सृष्टः ।
प्रणो अस्तु वः संयावः प्रियाः तन्वः । सं प्रियाः हृदयानिवः ।
आत्मा वो अस्तु सं प्रियः सं प्रियः तन्वोमम ।।

(I place you in the garland of my heart for continued union with my mind and *prana*. You are the *Âtmâ* residing in my body please continue to stay with me).

b) After above prayers to Lord, the idols are brought to life by sprinkling water over them with the help of *Vishthur* (or *darbha* or flower) by the recitation of following words:

Ashivnoh Prânstau Te Pranm Dttan Ten Jîv.
Mitravarûnyoh Prânstau Te Pran Dttan Ten Jiv
Brhspteh Prânstau Te Pran Dttan Ten Jiv

अशिवनो प्राणस्तौ ते प्राण ते प्राण दतां तेन जीव ।
मित्रावरूणयौ प्राणस्तै ते प्राण दतां तेन जीव ।
ब्रहस्पतेः प्राणस्तौ ते प्राण दतां तेन जीव ।।

(This is request to *Vedic* deities *Ashvini, Mitra-Varuna* and *Brhaspati* to bring idols to life).

c) At the end of above two acts, one concludes with the following recitation: _(a)_ *Jivdhanm Pariklpyami Nmh* जीवदान परिकल्पयामि नमः (Please Bring to life so & so deity).

(a) State name of deity who is being propitiated e.g. for Lord *Shiv* and *Parvati* substitute words *Bhagwtah Shivay Parvtay Sahitay*. (भगवत शिवाय पारवी सहिताय).

For naming Lord *Ganesh* substitute words *Mha Ganpatye* (महा गणपतये) etc. (see A19 for naming of deities).

A22) *Apo Prashana* (Purification of water) (आपो प्रशाना)

This is an act by which water is symbolically purified for further use of *Âchman*, washing of deities feet (*Padyo*) and his hands face etc. (*Arghyam*).

Water held in *Pranipatr* (pot) is poured into the right hand and purified by recitation of following *mantra* three times and then put back into *pranipatr* for further use:

Sham No Devirabhishtaya Âpo Bhavanti Pityay Shanyorabhi Srvantu Nah

शं नो देवीर्भिष्टय आपो भवन्तु पीतये शंयोरभि स्रवन्तु नः ।

(Oh water god (*Varun*) you wash our sins and you have made us happy. Heal our body from sickness and drive away all sickness from us. May we use the sanctified water for drinking and sacrificial purposes. Shower upon us your grace through these waters).

A23) *Padyo* (Washing deity feet) (पाद्यो)

Washing of deity's feet is one of the symbolic acts of *puja*. Water already purified by *Âpo Prashana* (A22) mixed with *Panchang*, five ingredients (see Chapter 15 consumables) is sprinkled over deity by *Vishthur* along with recitation of following *mantra*:

Gngadi Srv Tîrtha byo Ânîtm Toym Uttmm !
Padyarthm Smpradâsyami Grhnntu Prmeshvrh
Padyo Padym Smrpyami

गङ्गादि सर्व तीर्थभ्य आनीतम; तोयमुत्तमम ।
पाधार्थं सम्प्रदास्यामि गृहन्तु परमेश्ररा ।
ॐ पादयो पाद्यं समर्पयामि ।

(I am using this sacred water from *Ganges* and other sacred rivers for washing your feet. Please accept it)

A24) *Arghym* (Washing deity hands and face) (अर्धयं)

Water held in *Pranipatr*, already purified by *Âpo Prashana* (A22) mixed with *Ashtang* (see under consumable materials Chapter 17) is poured over deity or deities along with recitation of following *mantra*:

Gnd Pushpakshtlair Yuktm Gryni Sampaditm Mya
Grhnntv Argym Prasanashch Bhvntu Me Srvda
(a) *Argyam Samarpiyamey Nmh*

गन्धपुष्पाक्षतैर्युक्तमर्ध्यं सम्पादितं मया ।
गृह्णन्त्वर्ध्यं प्रसन्नाशच भवन्तु में सर्वदा ।
(a) अर्धयं समर्पयामि नमः

(Oh Gods so and so please accept offerings of *Gndh* (*tika*) flowers, *aksht* (unbroken rice) along with other ingredients for washing you face and hands, please be happy with me/us always.).

(a) Recite name of chosen deity or say '*Srv Deva*' (सर्वदेवा) for more than one deity.

A25) *Dev Aachman* (Purification of deity) (देव आचमन)

This is an act of pouring pure water over deity to purify it of any sticking materials used in oblations. This type of *achman* is performed almost after every oblations. Sometimes some scents (and or camphor) is added to water as an *aroma*.

Mantras used in the act may be simply naming the deity aong with some elogies e.g. *Bhgvth Shivay Bhavay Devay, Shrvay Devay, Rudray Devay* .... so on and end up with the words *Achmaniym Nmh* (आचमनीयं नमः) or else recitation of following words:

Krpuren Sughndhn Vasitm Svad Shîtlm Toym Âchmanyrthm Grhnuntu Prmeshvrh.

कर्पूरेण सुघन्धेन वासितं स्वाद शीतलम तोयमाचमनीयार्थं गृहनन्तु परमेश्रवरः ।

(Oh *Prmeshvr* please accept this *achman* "purification with cold, tasty water scented with camphor and other scents).

A26) *Dev Snan / Abhesheikh* (Bathing of deity) (देव स्नान / अभिशेक)

Bathing of deity with water and other ingredients. *Abesheikh* (bath) of male deities is carried by *Panchdashang* (पचंदश स्नान) (see Chapter 15) along with recitation of the name of deity followed by some eulogies and wrapped up with the words *Jalam Sampriyami Nmh.* (जलं समर्पयामि नमः) e.g. for Lord *Shiv*'s *abesheik* start with '*Mhadevay*' followed by some hymns from *Rudra mantra* such as (see Chapter 25):

Asnkhyata Shstrani Ye Rudra Âdi Bhumyam Teshham Shstr Yojnev Dhnvani Tnmsi

असंख्याता सहस्त्राणि ये रूद्रा आदि भूम्याम । तेषा सहस्त्र योजनेव धनवानि तन्मसि ।

Close with the recitation

Panchdash Snanm Smrpyami Nmh
(पचंदश स्नान सर्मपयामि नमः)

(I am offering bath with fifteen ingredients '*Padeties*' See Translation from *Rudr Mantra* in Chapter 25).

(Number of these *mantras* can be increased if one wants to do so and still further one may add a few eulogies of Lord *Shiv* see *Anga* A52.)

For bath of female deities the *abeishekh* is carried with eight ingredients (*Padeties*) called *Ashtang* (see Chapter 15) with following recitation:-

Amây Kâmây Châvngne Tankdharney Taray, Pavtiya, Ykshney Shri Mha Ragnya Bhagvatey Sharika Bhagvatey, Jwala Bhagvtey, Vrida Bhagvatey (for more eulogies see *Anga* A52) and finally close with the words:

Ashto Snanm Smrpyami Nmh (अष्टो स्नानम सर्मपयामि नमः) (I offer with eight ingredient) (for translation above recitation see *Anga* A52).

A27) *Mantr Gudk** (Purification of deity with *mantras*) (मन्त्र गुडक)

Water is held in a cup and *mantras* are recited while it is poured seven times over deity after formal bath is over along with recitation of *mantra*. The *mantra* may be simple *Om Namo Shivay* (for *Shiv*).

Om Namo Ganeshaya (for *Ganes*) *Om Namo Vasdevaye* (for *Vishnu*) *Om Namo Durgey* (for *Durga*) at the end wards *Mntr Gudk Pariklpyami Nmh* मन्त्र गुडक परिकल्पयामि नमः is recited:

*) *Mantr Gudk* is *Kashmiri* Tradition for *Mantr Snan* (A12).

A28) *Âlat** (Welcome home or throne) (आलत)

This is an act of welcoming deity or a new guest (such as new bride, new born children) to home. In

pûja after a deity is given bath, he is welcomed to his throne by performing *âlat*. A small quantity of water is held in the palm of left hand along with few grains of rice. It is then rotated in clockwise direction three times over the head of deity where deity has received bath . Rice is then picked up by the *tarjani* finger and *angusth* of right hand and thrown away over the left shoulder of performer. Following recitation is made:

Grhnntu Bhgvt Bhkta Bhutah Prasâd Brhmnh Pnch Bhutash
Ch Ye Bhutastesham Anuchrashchye, Te Trpyntu Voushht

गृहणन्तु भगवत-भक्ता भूताः प्रसाद ब्रहमनः पन्चभूताश
च ये भूता स्तेषाम अनुचराशचये ते तृप्यन्तु वौषट ।

(Oh, God, please accept the offerings of your devout and be satisfied with it).

*) This ritual is prevelent among *Kashmiri* Hindus only. Outside Kashmir welcome ritual is done by *Avahana* alone.

A29) *Pad Sparsh* (Touching feet) (पाद सपर्श)

Pad Sparch is a formal way of offering respects to a deity or an elder or a guest. In *pûja*, deity's feet or seat is touched by right hand while bowing down and then touching the hand to performers forehead. The words "*Charnam Sparshyami Nama*" (चर्नाम सपर्शयामि नमः) are recited along with respectful adoration of god.

(I bow to Lord by touching His/Her feet).

A30) *Âsan Prathistha* (Placing deity at designated place after bath) (आसन प्रतिशठा)

After bathing and *Mantar Godake*, the deity is to be placed on His/Her usual seat. This is an act for decorating deity's seat with flower etc and placing the deity on that seat. Following *sholokas* are recited:

a) Put flowers on the proposed seat of deity uttering the words:

Âsnaye Nmh, Pdm Âsnayeh Nmh Jnan Asnaye Nmh

आसनाये नमः पदम आसनाये नमः ज्ञान आसनाये नमः ।

(I bow to the seat of deity which is like lotus and full of wisdom).

b) Place the deity on the seat, while doing so, recite *Gunas* (attributes) of that particular deity (see A52) and end up saying *Manglam Karu* (मन्गलं कुरु).

(Please be happy with my offerings).

A31) *Vastra Grhan* (Putting an clothes of deity) (वस्तृ गृहन)

The deities are given clothes after they are seated on their seats. Puting flowers on deity along with recitation of attributes of that deity (see A52) and closing with the words perform this act:

Vstrm Samarpyamii Nmh

वस्त्रं स्मरप्यामि नमः ।

(Please accept clothes with my full reverence).

A32) *Yagnopavit Grhn* (Offering *Yagnyopavit* to deity for wearing) (यज्ञोपवीत गृहन)

Yagnopavit of the deity (except *Durga*) is placed by offering flowers. The name of the deity along with His attributes (see A52) is recited and flowers placed. After this following words are recited:

Yagnopvitm Samarpyamii Nmh

यज्ञोपवीतम स्मरप्यामि नमः ।

(Please accept *Yagnopavit*).

A33) *Dev Anulepna* (Smearing deities with *tilak*) (देव अनुलेपना)

Recite following words:

Srveshvr Jgt Vindya Divyâsnm Susmsthita
Gndh Grhan Devesh Dîvgndop Shobîtm

सर्वेश्रवर जगत वन्ध दिव्यासन सुसंस्थित ।
गन्ध गृहाण देवेश दिव्यगन्धोप शोभितम ।।

Name diety with few eulogies and then apply *tilk* with the closing words

Smalbnm Gndo Nmh
समालभने गन्धो नमः ।

(Almighty god, seated on His/Her divine seat, please accept this *Gndh* (*tika*) for your beautification with my full reverence).

A34) *Pushpanjali Arpnm* (Offering flowers as an act of submission) (पुष्पांजलि अर्पन)

At the end of *pûja* loose flowers held in a cupped hand are offered to deity as an act of final submission before the deity. While offering flowers deity's *gunas* as in A52 are recited and while laying the flowers before deity the words *Pushpanjalim Smarpyami Nmh* (पुष्पांजलि समर्पयामि नमः) (I am submitting myself with the offering of Palmful of flowers) is recited. After this the performer prostrates before the deity. All others

who participate in the *pûja*, also offer *pushpanjali* and bow down or prostrate in front of deity.

A35) *Dûp/Dîp Arpan* (Offering of *dûp* and *dîp)* (दूप दीप अर्पन)

Dûp or *Agarbati* and *dîp* (*ratandeep* with flame) and or burning camphor is moved in front of deity with the recitation of attributes of particular deity followed by the words "*Dûpo Dîpo Parîkalpyami Namah*" (दपो दीपो परिकलप्यामि नमः).

A36) *Chamer/Ârti* (Recitation of *bajans* etc) (चामर/आरती)

This is an act of reciting some prayers in front of the deities. *Chammer* (see Chapter 15) is gracefully moved right and left in front of deity as if he is being fanned with a hand fan. Other participants move *Dûp* and *Dîp* / *Camphor* and yet others play on other musical instruments like conch, striking wooden harmer against metallic disc which is hanging from a rope with a regular beat along with other types of bells. All people present in the assembly stand up and join in the recitation of prayers. Prayer for recitation of various deities are given in the Chapter 22-26.

A37) *Tilak, Arghya, Pushp Samarpan* (Anounting deity with *Tilak* and offering *Argya* with flowers) (तिलक/अर्धया/पुष्पं समरपन)

Tilak, *argya* (rice) and *pushp* (flowers) are offered to deities. Recite attributes of concerned deity and apply *tilak*, *argya* and flowers. End up by reciting words:

Gndo , Arghyo , Pushpm Samarpyami Nmh

गन्धो अर्गो पुष्पं समर्पयामि नमः

A38) *Chaterum / Abhushanam* (Putting umbrella over the head of deiti) (छत्रम/आभुष्णम)

Usually an umbrella made of Gold / Silver or just flowers is placed over the head of a deity. In *pûja* some flowers are placed over head of deity as a symbolic action of installing *Chater* (umbrella).

Some people have the custom of decorating deity with gold/silver/flower objects as ornaments.

This action is called *Âbusham.*

After reciting *Gunas* (adoration) of a particular deity as in A52. The flowers are put on deity's head with the following recitation:

Chtrum, Samarpyami Nmh

वसत्रं समर्पयामि नमः

(I am offering *Chater* with full reverence). If ornaments are offered:

Abhushnni Samarpyami Nmh

आभुष्णं समर्पयामि नमः

(I am offer ornaments with full reverence.)

A39) *Âdharshnam* (Showing mirror to deities) (आधर्शनम)

This is an act of showing mirror to deity so that he/she may have look at his/her face/body to see how nicely he/she has been decorated by the devotee and thus fulfill the devotees heart with love and satisfaction of doing this *pûja*. A mirror with face turned towards deity is shown to deity. In absence of mirror right hand is symbolically used as mirror.

After reciting deities *Gunas* (see A52) recitation of words is carried out.

Âdarsham Pariklpyami Nmh

आधर्शनम परिकलप्यामे नमः

A40) *Madhurparka Arpanm* (Offering *Madhurparka* as a drink)(मर्धूपर्का अर्पण)

It is an act of offering honey, milk, sugar mixture in water as a sweet drink to deity after *pûja* has been done. The accompanying *mantra* recitationt is as follows:

Khira Jy Madhu Sumishrm Shubrddhn Smnvîtm
Shhdrsaih Smayuktm Grehnannm Nivedeya (Name of deity) *Mdhurpkm Pariklpyami Nmh.*

क्षीरा-जय-मधु संमिश्रम शुभ्रदध्न समन्वितम!
षडरसैः समायक्त गृहाणा निवेदये (Name deity) मधुर्पकं परिकल्यामि नमः

(Oh (deitys name) please accept sweet *Madhurpkm* drink made of six ingredients like milk, honey, sugar etc.)

A41) *Naivedyam/Prashada* (Offering of eatable to deity) (नैवेध्यं/प्रशादा)

Fruits (dry and or fresh) with or without sugar (crystals) are offered to deity with the recitation of their *gunas* (as in A52) followed by the words *Navedyam Samrpriyame Nmh*. (नैवेध्यम सर्मपयामे नमः). A part of the this offering is offered to participants as a *Naveed* or *Prashad* for their consumption as an offering from the deity in recognition of *pûja* that has been offered to Him.

A42) *Tambulam* (Mouth sweatning) (ताम्बूल)

(Mouth sweatning) (Offering *Pân* (पान), *Elechi* (इलायची), *Lovng* (लौंग), *Supari* (सूपारी) etc to deity).

Deities are offered tambul consisting of *pan, elachi, supari lovng* etc to sweaten their mouth after fruit etc. has been offered.

After eulogising the particular deity (as in A52) the words are recited:

Mukh Suvarthey Tambulm Smrpyami Nmh

मुख सुवार्थे ताम्बूल समर्पयामि

(Oh Lord please accept *tambul* for sweetning your mouth).

A43) *Parikrama* (Going round the deity) (परिक्रमा)

After *pûja* is over, one goes in a clock wise direction round the deity called *Parikrama*. However, in situations where it is not possible to go round the deity, a mental movement is done. The following *shaloka* is recited along with offering of flowers:

Yani Kani Ch Poapani Jnmantr Kritani Ch
Tani Srvani Nshyntu Pradikshnm Pde Pde

यानि कानि च पापानि जन्मान्तर कृतानिच
तानि सर्वाणि नशयन्तु प्रदक्षिणं पदे पदे ।।

(Oh, Lord whatever sins I have committed during my life time so far, please destroy all of them while I am making a circumambulation).

A44) *Mantr Puspanjali* (Offering flowers mentally) (मन्त्र पुष्पान्जलि)

Flowers are offered to deity mentally by reciting following *Sholoka*:

Shrdyaskîtya Bhktya Hard premna Smrpitah Mntr Pushhpanjlichaym Krpya Prighhitam

श्रदया स्क्तिया भकत्या हार्दप्रेम्णा समर्पित । मन्त्र पुष्पान्जलिचायं कृपयां प्रतिघृहिताम ।।

(I lord I am offering *Mantra pushpanjali* with all my love for you, please accept it).

A45) *Namaskara* (Bowing to deity as homage) (नमस्कारा)

Homage is paid to deity before standing folded hands, bowing or prostrating. The following *Sholoka* is recited:

Nmastu Anantay Shstrmurtye Shstrpadakshi Shirorbahvey
Shstra Namney Purushay Shashvte Shstrkoti Yug Dharine Nmh

नमोऽस्त्वनन्ताय सहस्त्रमूर्तये सहस्त्रपादाक्षि शिरोरूबाहवे ।
सहस्त्रनाम्ने पुरूषाय शाशवते सहस्त्र कोटि युग धारिणे नमः ।।

(I offer my salutations to *Purusha* (God) Who is beyond limits,Who has thousand forms, with thousand feet, heads and arms, Who has been through thousands of *yugas* (time cycles).)

Recite a brief adoration of deity (from A52) and conclude by reciting.

Prarthana Pûrvkm Nmskaram Smrpyami Nmh

प्रार्थनापूर्वकम नमस्कारान समर्पयामि ।

(At the end of *puja* I am offering *Namaskar*).

A46) *Âposhana* (Achman at the end of *puja*) (आपोशना)

This is a sort of *Âchman* given to deities at the end of *pûja*. Water in a small pot is consecrated by the *Âpo Prashana* (A22) and then the same is sprinkled over deity by reciting His attributes (see A52) followed by the words.

Âposhnm Nmh Âchmneym Nmh

आपोशनं नमः आचमनीयं नमः

A47) *Dakshina* (Paying the priest) (दक्षिणा)

Priest is to be paid for performing the *pûja*. In case the *pûja* has been conducted by *Yajman* (head of the family) himself, even then *dakshina* in the form of a token flower is to paid and kept at the feet of deity. A small quantity of water is consecrated by *Âpo Prashana* (A22) and then this water along with flowers coins/and *til* is placed at the feet of deity. Attributes of deity (A52) are recited followed by the words:

Dkshinyai Til Hirny Rjt Nishkrn Ddani

दक्षिणयै तिल-हिरणय रजत निष्कर्ण ददानि

(I am offering *Dakshina* along with *Til* (Sesamum) and gold without any attachment to material things for *karma*).

More flowers/coins/till are placed with the words:

Eta Devta Sdkshnânnam Priyntâm Pritah Sntu.

एता देवता सदक्षिणा-नेन प्रीयन्तां प्रीताः सन्तु

(All the deities who are present may received *dakshina* with my/our ulmost obeisance.)

A48) *Charnamritm* (Sipping water from deity's feet) (चर्नामृत्म)

A small quantity of consecreted water is offered to all those who participated in the *pûja*, after it has been conseacrated by the following *mantra*:

Akâl Mrtyu Hrnm Srvvyadhi Vinashnm
Vishnu Padodkm Pitva Punrjnm Na Viddte

अकाल मृत्यु हरणं सर्वव्याधि विनाशनम ।
विष्णु पादोदकम पीतवा पुनर्जन्म न विधते ।।

(Please save me from untimely death, remove all obstacles, after drinking water purified by the feet of Lord *Vishnu* there is no rebirth).

A49) *Kshma-Yachna/Prâyashcitta* (Atonement) (क्षमा याचना)

This is an act of atonement for the errors committed in the ritual. A few *sholokas* are recited while bowing down head and keeping both hands in *namaskar* mode. A few *sholokas* are as follows:

1) *Mntr Hînm Kriya Hinm Bhkti Hinm Jnardn*
Yt Pujitm Mya Dev Peripurn Tddstu Mai

मन्त्र हीनं क्रिया हीनं भक्ति हीनं जनार्दन ।
यत पूजितम मया देव । परिपूर्ण तदस्तु मै ।।

(May my prayer be efficacious even when I may have done so with inadequate knowledge of *mantras*, *kriya* (*karma*) or *Bhkti* (devotions).

2) *Avahnm Na Janami Na Janemi Visrjnm*
Pûja Cheva Na Janemi Kshmsv Prmeshvra

आवाहनं न जानामि न जानामि विसर्जनम ।
पूजा चैव न जानामि क्षमस्व परमेशवर ।।

(I do not know proper way of welcoming or bidding goodby to deity, or offering *pûja*, as per established tradition, please excuse me for such lapses).

A50) *Upasthâna/Visarjana* (Return of deities to their abodes) (उपस्थाना / विसर्जना)

Whenever any deity is invoked by *Avahana* after the worship in over, the deity is requested to get up and return to its original abode. The *mantra/sholoka* itself contain request for return, praise of deity, request for boons, and request to make the *karma* perfect, inspite of errors etc.

This is followed by obeisance.

Name deity followed by His/Her *gunas* (attribute) and thenrecite:

Pujnm Achhidrm Sampurnm Astu Evm Astu.

ॐ पूजनं अछिदं सम्पूर्णम अस्तु एवम अस्तु

(May my *pûja* be over without any imperperfections).

A51) *Raksha* (Protection) (रक्षा)

Protection is sought from deities in various ways:

a) *Raksha Sutra* (*Mavli/Narivan*) is tied on right wrist (males) left wrist (females) after the *pûja* is over.
b) Some consecrated object after completion of *karma* like flowers, leaves (like *tulsi*) fruits etc taken.
c) If nothing of above is available then some water is taken and sprinkled over ones head.

A52) *Dev Gun* (Eulogies of gods) (देव गुण)

Devas whom we worship have many attributes (see Chapter 3). Often during worship these attributes of *devas* are recited to eulogise them. The list of attributes is long but the chief attributes commonly recited are following:

1) ***Ganesh*** (गणेश) His commonly recited 12 attributes are:

i) *Vinaykay* (who is leader), (विनायकाय).
ii) *Ekdntay* (who has one tooth) (ऐकदन्ताय).
iii) *Krishn Pinglay* (who has black and yellowish brown eyes) (कृष्ण पिन्गालाय).
iv) *Gjananay* (who is elephant faced) (गजाननाय).
v) *Lmbodaray* (who has long or huge belly) (लम्बोदराय).
vi) *Hermbay* (who is mothers pet) (हेरम्बाय).
vii) *Balchndray* (who has crescent moon as diadem), (हेरम्बाय).
viii) *Vignshvray* (who is lord of obstacles) (विघनश्रराय).
ix) *Vakratunday* (who has askew trunk) (वक्रतुन्डाय).
x) *Umaputray* (Who is son of *Uma-Parvati*) (उमा पुत्राय).
xi) *Vignbhakhay* (Remover of obstacles) (विज्ञभक्षाय)
xii) *Vallabha Sahitay* (Who is helpful to His worshippers) (वलभा सहिताय).

2) **Lord *Shiva* (शिवा)** His most common 8 attributes are as follows:

i) *Bhavay Devay* (who is creator) (भवाय देवाय).
ii) *Shrvay Devay* (who dissolves everything into Himself) (शरवाय देवाय).
iii) *Rudray Devay* (who is guardians of cosmic order) (रूद्राय देवाय).
iv) *Pashuptye Devay* (who is the lord of animal kingdom)(पशुपतये देवाय).
v) *Ugray Devay* (who punishes evil doers and removes ignorance) (उग्राय देवाय).
vi) *Bimay Devay* (who is powerful) (भीमाय देवाय).
vii) *Ishanay Devay* (who is excellent ruler) (इशान देवाय).
viii) *Shri Maha Devay* (who is Supreme God) (श्री महादेवाय).

3) **Lord *Vishnu* (विष्णु)** His 9 commonly recited eulogies are as follows:

i) *Keshvaye* (having shining hair) (केशवाय).
ii) *Vasudevay* (son of *Vasudeva*) i.e. *Krishna* (वासुदेवाय).
iii) *Ishvaray* (Lord of all creations) (ईशवराय).
iv) *Achutaye* (who is infallable) (अचुताय).
v) *Madvaye* (who is the Lord of all knowledge) (मादवाय).
vi) *Prajapatay* (who is lord of all creations) (प्रजापतये).
vii) *Naraynay* (whose abode is water); (नारायणाय).
viii) *Damaodray* (whose stomac was tied with rope by mother *Yashode* to *Krishna*) (दामोदराय).
x) *Govinday* (who reclaimed *Sunken* land as *Varaha* incarnation) (गोविन्दाय).

4) ***Durga* (दुर्गा)**. *Durga* has several attributes. Some common one's are:

i) *Bhagvtye* (mother Goddess).
ii) *Amay* (goddess of elphabet A first letter of vowels).
iii) *Kamay* (Goddess of *Kvarga* letters)
iv) *Charvngni* (Goddess of *Ch-Vrga* litters).
v) *Tankdharney* (Goddess of *T-Vrga* letter).
vi) *Tarayey* (Goddess of *T-Vrga* letters).
vii) *Parvtyey* (consort of Lord *Shiva* and goddess of *P-Vrga*).
viii) *Yakshinya* (Goddess of *Ya-Varga* of letter).
ix) *Shri Mha Ragnya Bhagvtai* goddess (*Ragnya Bhagvati*).
x) *Shri Sharika Bhagvatye* (Goddess *Sharika*).
xi) *Shri Jwala Bhagvtyey* (Goddess *Jwali Bhagwati*).
xii) *Vaekhri Bhagvatey* (Goddess of speech).
xiii) *Ganga Bhagvtay* (God of river *Ganges*).
xiv) *Vitasta Bhagvtey* (Goddess of river *Vitasta – Jehlum* which flows in Kashmir).
xv) *Yamuna Bhagvtey* (Goddess of river *Yamuna*).
xvi) *Mha Kalika Bhagvatey* (Goddess *Kali*).

xvii) *Siddh Lkshmyai Bhagvati* (Goddess *Sarasvati*).
xviii) *Mha Tripursundri* (Goddess *Tripura Sundra*).

(भगवते आमायै कामायै चार्वन्नायै टन्कधारिण्यै तारायै पार्वतयै यक्षणयै श्री महारज्ञयै भगवतयै श्री शारिका भगवत्यै श्री ज्वाला भगवत्यै वेक्षरी भगवतयै गंगा भगवत्यै वितस्या भगवत्यै यमुना भगवतयै महा सरस्वती भगवतयै महा त्रिपूरसुन्दरी भगवतयै)

4) ***Gayatri Devi*** – *Ved Mata* (वेदमाता) – Mother of *Vedas*.

A53) *Bhij Mntras / Mûl Mntr* (भीज मन्त्रा/मूल मन्त्र)

In some rituals gods are invoked through their sacred *mantras* known as *Bîj Mantras*. These are:

1) **Lord *Ganesh***

Tat Purushhây Vidmhe Vkrtundây Dhîmhi Tnno Dntî Prchodyat
तत पुरूषाय विदमहै वक्रतुणडाय धीमहि तन्नो दन्ती प्रचोदयात ।

(Knowning that *Purush* Lord *Ganesh* with curved trunk we pray to that one toothed *Ganesh* for enlightment.)

2) **Lord *Shiv***

Tt Mheshây Vidmhe Vâk Vishuday Dhîmhe Tnno Shiv Prchodyat
तत महेशाय विदमहै वाक विशुद्धाय धीमहि तन्नः शिव प्रचोदयात ।

(Knowing that *Mahesh* (*Shiva*) our speech becomes pious and intelligent we pray to that *Shiva* for enlightment.)

3) **Lord *Vishnu***

Tt Vasudevay Vidmhe Lakshmî Naraynay Dhimhi Tnno Vishnuh Prchodyat
तत वासुदेवाय विदमहै लक्ष्मी नारायणाय धीमहि तन्नोः विष्णु प्रचोदयात ।

(Knowing that *Vasudeva* who is also known as *Narayan* along with His consort *Lakshmi* we pray that *Vishnu* for enlightment.)

4) ***Durga***

Tat Subhagayai Vîdmhe Kamalinye Dhîmhi Tnnh Durga Prchodhyat
तत सुभागायै विदमहै कामालिन्ये धीमहि तन्नः दुर्गे प्रचोदयात ।

(Knowning that who brings good luck and fulfills desires, we pray to that *Durga* for enlightment.)

Alternate *Bhij mantra* of *Gayatri*.

Bhij Treyaya Vidmahai Ttpradhanayai Dhîmhi Tnnh Shkti Prchodyat.
बीज त्रयायै विदमहै तत्प्रधानायै धीमहि तन्नः शक्ति प्रचोदयात

(Knowning that *Shakti* who is the seed Supreme of Trinity of Gods, we pray to Her for enlightment).

Chapter Seventeen

Frequently used Angas in Homas

B1) *Kalash/Kumb Sthapn* (Establishing *Kalash*-Invoking *Varun* God in a waterpot) (कलश/कूम्ब/वरूण पूजा)

It is a very important *anga* in all *homas* and *pujas*. It is also called *Kumb* because water is held in a pot (*Kumb*). *Varuna*- god of water bodies is invoked in this *puja* and hence it is also called *Varuna Puja* also. *Kalash* is considered to be witness (*Heruk* = secret agent) during performance of a *karma*.

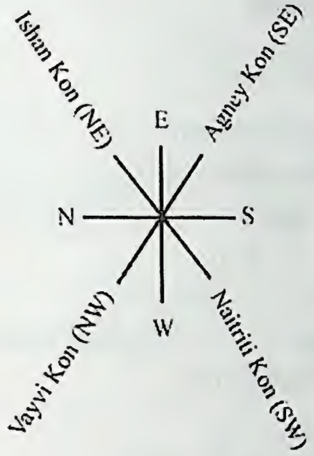
As per *Kashmiri* tradition before *Kalash puja* recitations of *Vedic* hymns (*Svstivachan*) in praise of *Vedas* and other deities *Ganesh, Vishnu, Rudra, Gayatri* is carried out. *Ganesh* is usually invoked in the lower part of *Kalash** At times *Kumar, Lakshmi, Vishvakarma* are also invoked at specified places in the *Kalash* diagram on which *Kalash* is placed (see diagram).

A note worthy tradition among *Kashmiri Pandits* is the importance they attach to *Kshterpals* (also called *Bhutpnch*). Thye are always invoked in *Kalash Puja,* be it on an auspicious occasions like marriage or *Shivratri Puja* or an inauspicious occasions like *antyeshti* (death ritual).

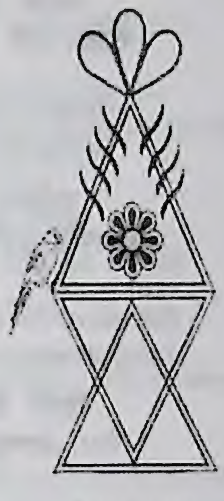
* In other traditions Lord *Ganesh* is invoked separately at the beginning of ritual.

Preparatory (see Diagram in B9)

i) Draw *Kalash* diagram in the NE corner (called *Ishan Kon*). There are two types of diagram both having an eight petalled lotus in the central part called *Ashtdal* on which *Kalash* pot is place. The two variants of *Kalash* diagrams are:
   a) *Inder Kalash* (see diagram next page).
   b) *Brhm Kalash* (see diagram next page).
   Inder Kalash is used on auspicious occasions while *Brhm Kalash* is used on inauspicious occasions.
ii) An oil lamp (*deep*) and 2 small bowls (representing *Kshterpals*) are placed in the SE corner (called *Agney Kon*) see Figure.
iii) Performer sits facing East, while priest (if available) sits by his side facing North.
iv) Put water and walnuts in the *Kalash* pot and place it on *Ashtdal* with due reverence and



Indr Kalash
इन्द्र कलश



Brahma Kalash
ब्रह्म कलश

draw *Swastika* diagram on the pot with *sindur*.

v) Put a bowl or a plate filled with rice over *Kalash* pot.

vi) Cover *Kalash* with printed cloth (About one sq. meter).

a) *Svastivachan*

There are about 60 hymns which are recited on auspicious occasions like *Yagnopavit* or *vivah.* The most common are about 15 as given below:

1) *Omkaro Ysy Mûlm Krm Pd Jthr Chhnd Vistirn Shakha Rik Ptrm,*
Sâm Pushpm Yjur Uchit Plh Syat Atherva Prtishtha || 1 ||

ॐ कारो यस्य मूलं क्रम पद जठर च्छन्द विस्तीर्ण शाखा ऋकपत्रं
सामपुष्पं यजुर उचित फलः स्यात अथर्वः प्रतिष्ठा ।। १ ।।

{*Vedas* are like a tree (*Ved Vrksh*) which stands on the soil of *Omkar*, which is held firmly down below and whose branches are extending everywhere. *Rigveda* is its leaves *Sam Ved* flowers, *Yajur Veda* fruits and *Athar Veda* is the glory of tree.)

2) *Yjn Chhaya Sushoto Dvijgn Mdhupair Gîyte Ysy Nitym Shktih*
Sndhya Trikâlm Durit Bhy Hrh Patu No Ved Vrksh || 2 ||

यज्ञच्छाया सुशोतो द्विजगण मधुपैः गीयते यस्य नित्य शक्तिः
सन्धया त्रिकालं दुरित भय हरः पात नो वेद व्रकशः ।। २ ।।

(The *yagnya* is the shadow of tree, the learned ones recite frequently the sweet hymns. One who recites these hymns at the three *sandhyas*, all his fears vanish.)

*3) *Svasti No Mimîtâmshivna Bhgh Svasti Devyditirn Vrnh*
Svsti Pushha Asro Ddhatu Nh Svasti Dyavaprthîvî Suchetuna || 3 ||

स्वस्ति नो मिमीतामशिवना भगः स्वस्ति देव्यदितिरनर्वणः
स्वस्ति पूषा असुरो दधातु नः स्वस्ति द्यावापृथिवी सुचेतुना ।। ३ ।।

*4) *Svastye Vayumup Brvamhai Somm Svasti Bhuvnay Ysptih*
Brhsptim Srvgnm Svastye Svsty Âdityâyo Bhvntu Nh || 4 ||

स्वस्तिये वायुमुप ब्रवामहै सोमं स्वस्ति भुवनस्य यस्पतिः
ब्रहस्पतिं सर्वगणं स्वस्तये स्वस्ति आदित्यायो भवन्तु नः ।। ४ ।।

*5) *Visvedevâ No Adya Svastaye Vashvanaro Vasuragnih Svastaye*
Devâ Avantvrbhavah Svastaye Svasti No Rudrah Patvamhasah // 5 //

विशवे देवानो अद्या स्वस्तये वैशवानरो वसुरग्निः स्वस्तये
देवा अवन्त्वृभवः स्वस्तये स्वस्ति नो रूद्रः पात्वंहसः ।। ५ ।।

*6) *Svasti Mitra Varuna Svasti Pathye Revati*
Svasti Na Indrashchagnish Ch Svasti No Adite Krdhi // 6 //

स्वस्ति मित्रावरूणा स्वस्ति पथ्ये रेवति
स्वस्ति न इन्द्र शचपग्निशच स्वस्ति नो अदिते कृधि ।। ६ ।।

*7) *Svasti Panthamanu Charema Surya Chandram Saviv*
Punar Daddta'ghnta Janta Sm Gamemahi // 7 //

स्वस्ति पन्थामनु चरमे सूर्याचन्द्रमसाविव
पुनर्ददताऽध्नता जानता सं गमेमहि ।। ७ ।।

*8) *Aum Svasti Na Indro Vrddhashravâh Svasti Nah Pûshhâ Vishvavedâh*
Svasti Nastârksyo Arishhtanemih Svasti No Brhaspatirdadhâtu || 8 ||

ॐ स्वस्ति न इन्द्रो वृद्धश्रवाः स्वस्ति नः पूषा विफ्ववेदाः ।
स्वस्ति नस्ताक्ष्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु ।। ८ ।।

*) <u>Translation of hymns 3-8</u>
These are prayers offered to various *Vedic* Gods such as *Indra, Ashvani Mitra , Varun, Vaishvanaro, Vasus, Agni, Rudra, Reviti, Pushna Dyayoprithvi, Vishvadevas, Brahaspati* etc.

9) *Payah Prthivyâm Paya Ohhsadhîshhu Payo Divyantarikse*
Payo Dhâh Payasvatih Pradishah Santu Mahyam || 9 ||

पयः पृथिव्यां पय ओषधीषु पयो दिव्यन्तरिक्षे
पयो धाः पयस्वतीः प्रदिशः सन्तु मह्यम् ।। ६ ।।

(May the herbs of three *lokas- Prithvi, Dyouh and Antariksh* be beneficial to us.)

10) *Vishhno Rarâtamasi Vishhnoh Shnaptre Stho Vishhnoh Syuûrasi*
Vishhnordhuvo'si Vaishhnavamasi Vishhnave Tvâ || 10 ||

विष्णो रराटमसि विष्णोः षनत्रे स्थो विष्णो स्यूरसि
विष्णोर्धुवोऽसि वैष्णवमसि विष्णवे त्वा ॥ १० ॥

(Oh *Vishnu*, you are omnipresent (*Vishnve*), mighty (*Rratm*) son of *Shni Dev*, *Surya* and *Dua*.)

11) *Agnirdevtâ Vâto Devatâ Sûryo Devatâ Candramâ Devatâ*
Vasavo Devatâ Rudrâ Devatâdityâ Devatâ Maruto Devatâ Vishvedevâ Devatâ
Brhaspatirdevatendro Devatâ Varuno Devatâ || 11 ||

अग्निदेवता वातो देवता सूर्यो देवता चन्द्रमा देवता
वसवो देवता रूद्रा देवतादित्या देवता मरूतो देवता विषवेदेवा देवता
बृहस्पतिर्देवतेन्द्रो देवता वरूणो देवता ॥ ११ ॥

(It is an invocation of *Vedic* gods such as *Agni, Vato, Surya, Chandrma, Vasvo, Rudra, Aditya, Maruta, Vishvedeva, Brahspati, Inder* and *Varun*.)

12) *Dyauh Shântirantariksam Shântih Prthivî Shântirâpah Shântirosadhayah*
Shântih Vanaspatayah Shântirvishvedevâh Shântirbrahma Shântih Sarvam Shântih Shântirdeva
Shântih Sâ Mâ Shântiredhi Shanti Shanti Shanti || 12 ||

द्यौः शान्तिरन्तरिक्ष् शान्तिः पृथिवी शान्तिरापः शान्तिरोषधयः
शान्तिः वनस्पतयः शान्तिर्विषवेदेवाः शान्तिब्रह्म शान्तिः सर्व् शान्तिः शान्तिदेव
शान्ति सामाः शान्तिरेधी शान्तिः शान्तिः शान्तिः ॥

(May there be peace in the sky and in space. May there be peace on earth and in waters. May herbs and food bring peace. May all the personification of god bring peace. May there be peace through world. May the peace be peaceful. May God give me such peace. May there be Peace, Peace, Peace.)

13) *Vishvânideva Savitarduritâni Parâsuva*
Yadbhadram Tanna Âsuva || 13 ||

विश्वानि देव सवितर्दुरितानी परासुव ।
यद्भद्रं तन्न आसुव ॥ १३ ॥

(*Om*, All creating lord, please keep far from us all evils and let us attain whatever be beneficial to us.)

14) *Bhdrm Pshyim, Prchrem Bhdrm, Bhdrm Vdem,ShrunuyamBhdrm,*
Tnno Mitra Varuna Ma Mhntam,AditihSindhuh,Prithvi Ut-dhouh

ॐ भद्रंः पशयेम प्रचरेम भद्रं भद्रं वदेम श्रुणुयाम भद्रंः ।
तन्नो मित्रा वरूणा माः महनतमः आदितीसिन्धुः पृथ्वी उतधौ ॥ १३ ॥

(Let my eyes see all that what is good and harmonious.Let my paths be right one. Let me speak what is good. Let me hear what is good. *Mitra* and *Varuna* you are the custodian of *Surya*, Oceans, Earth and Heaven.)

15) *Om Tat Vishnoh Permm Padm, Sda Pashyanti Surya Diviiv*
Chkshr, Aattm Tt Vipraso Vipnyo Jagr Vamsh Smndhita Vishnor Yt Permm Pdm

ॐ तत विष्णो परम पद्म सदा पशयन्ति सूर्या दिव्वय
चकशर आत्म ततः विपरसो विपनयो जागर सम्नहिता विष्णोर यतः परम पदम ॥

(The learned one's always worship the sacred feet of Lord *Vishnu* and are eager to have His vision in the *Svrga Loka*. We pray to Him to take seat here for our welfare and happiness.)

Short form

In short *pujas* hymns I and 15 only are recited.

b) *Gayatri Mantra* (recite 3 times)

Om Bhur Bhuvh Svh Tt Svitur Vrinym Bhrgo Devsy Dhîmhi Dhiyo Yo Nh Prochodyat

ॐ भूर्भुवः स्वः तूत सवितुरवरेण्यं भर्गो देवस्य धीमहि धियो यो नः प्रचोदयात ।।

(May we mediate on that eternal god, our creator, independent reality who manifests through Sun propitiated by the highest gods, one who bestows wisdom, bliss and even lasting life; may our intellect be illumined by that light of god).

c) *Kshetrpal Puja*

Offer *argya* without flowers to 20 *Kshterpal* see *anga* B8 .

Kalash Puja

I) *Purva Bhaga*

a) <u>*Avahan*</u> (Welcome) (see A19).

Address *Kalash Deva* as *Kalash Devtbhya 'Herukadibhyh Vatukadibhyh'* (see *Pradhan Bhaga* for more details). Sprinkle water from *Pranitpatr* kept by the side of *Kalash* to *Kalash* and *Kshetrpal* and proceed as described in the *anga*.

b) <u>*Raksha* Prayer</u> (Invocation of deities residing in various quarters).

i) Throw away some *arga* to the south of *Kalash* and recite following *mantras* :

Ym Deva Dkshinat Sda Ymnetra Rkshohnsta Nh Pantu Te No'Vntu Tebyh Svaha

यं देवाः दक्षिणात सदो यमनेत्रा रक्षाहणस्ते नः पान्तु ते नोऽवन्तु तेभ्यः स्वाहा : ।।

(All deities of southern quarters who are watched by *Yama*, please save me and accept my salutations. May you be happy).

ii) Throw away some *arga* to the west of *Kalash* with the following *mantras*:

Ya Devah Pschchat Sdo Marut Netra Rkshohnste Nh Pantu Te No'Vntu Tebyh Svaha

यं देवाः पशचात सदो मरूत नेत्रा रक्षाहणस्ते नः पान्तु ते नोऽवन्तु तेभ्यः स्वाहा : ।।

(All the deities of the western quarters who are under the watchful eyes of *Marut* please protect me and accept my salutation. May you be happy.)

iii) Repeat above action towards north of *Kalash* and recite:

Ye Devah Uttrat Sda Mitr-Varuna Netra Rkshohnste Nh Pantu Te No'Vntu Tebyh Svaha

यं देवाः उत्तरात सदो मित्रा वरूण नेत्रा रक्षाहणस्ते नः पान्तु ते नोऽवन्तु तेभ्यः स्वाहा : ।।

(All the deities of the northern quarters who are under the watchful eyes of *Mitra - Varuna* please protect me and accept my salutations. May you be happy.)

iv) Repeat by throwing *arga* in east direction and recite:

Ye Devah Purh Sdogni Netra Rkshohnste Nh Pantu Te No'Vntu Tebyh Svaha

यं देवाः पुरः सदोग्नि नेत्रा रक्षोहणस्ते नः पान्तु ते नोऽवन्तु तेभ्यः स्वाहा : ।।

(All the deities of the eastern quarters, who are under the watchful eyes of *Agni*, please protect me and accept my salutations. May you be happy.)

v) Repeat above action by throwing *arga* in the upper direction above *Kalash* and recite:

Ye Devah Uprishhdh Somnetra Av Svdnto Rkshohnste Nh Pantu Te No'Vntu Tebyh Svaha

यं देवाः उपरिषदः सोमनेत्रा अव स्वदन्तो रक्षोहरणस्ते नः पान्तु ते नोऽवन्तु तेभ्यः स्वाहा : ।।

(All the deities who reside in the upper regions under the watchful eyes of *Soma*, please protect me and accept my salutations. May you be happy.)

c) Invocation of *Ganesh*

Apply *Tilak* in the lower part of *Kalash* pot for *Ganesha* and recite.

Nishhasid Gnpte Gneshu Tvam Avahur Vipritmm Kvinam-N
Rte Tvt-Kriyte Kinchnare, Mham-Arkm Mgvn-Chitrm-Arch

निषुसीद गणपते गणेषु त्वामाहु र्विप्रतमं कवीनाम-न
ऋते त्वत-क्रियते किंचनारे महाम-अर्क मधवन-चित्रम-अर्च ।।

Oh Lord *Ganesh* You are the most venerated poet among poets and leader of *ganas*, please be happy with us. Please take Your seat here as without Your presence *Indra* cannot be worshiped. I offer Your worship with *sindur, ark*, honey etc.

d) Invocation of other Deities

Pour flowers on *Kalash* pot while reciting following (some more recitations from *anga* A52 may be added if time permits).

1) *Om Tt Vishno Prmm Pdm Sda Pshynti Suryh*
Deviv Chkshur Âttm Tt Vipraso
Vipnyvo Jagrvansh Smindhte Vishnor Tt Prmm Pdm // 1 //

ॐ तत विष्णोः परमं पदं सदा पशयन्ति सूर्यः
दिवीव चक्षुर आततम तत विप्रासो
विपन्यवो जाग्रवांसः समिन्धते विष्णोर यत परमं पदं ।। १ ।।

The learned one's always worship the sacred feet of Lord *Vishnu* and are eager to have His vision in the *Svrga Loka*. We pray to Him to take seat here for our welfare and happiness.

2) *Yo Rudro Agnouyo Apsu, Y Oushhdhishhu*
Yo Vnsptishhu Yo Rudro Vishva Bhuvn
Vivesh Tsmai Rudray Nmostu Devah || 2 ||

यो रूद्रों अग्नौयो अप्सु य औषधीषु
यो वनस्पतिषु योरूद्रो विषवा भुवन
विवेश तस्मै रूद्राय नमोऽस्तु देवा ।। २ ।।

We pray to *Rudradeva* Who is present in the fire (*agni*), water (*apa*), herbs, vegetation etc. Please take Your seat here.

3) *Gnanantv Gnptim Hvamhe Kvim Kvinam*
Upm Shrvstmm Jyeshthrajm Brhmnam Brhmnspt
Ânh Shrnvn Ûtibhih Sîd Sadnm Nmh || 3 ||

गणानान्तवा गणपतिं हवामहे कविं कवीनां
उपमं-श्रवस्तमं ज्यष्टराजं ब्रहमणां ब्रहमस्पत
आनः श्रृण्वन उतिभिः सीद सादनं नमः ।। ३ ।।

I am (or we are) invoking Lord *Ganesh*, Who is most venerated poet among poets and who is leader of all *Nakshtras*. You are the most venerated *Brahman*. Please listen to my (our) prayer and take Your seat here. Please be happy with me/us I/We bow to you.

4) *Rtuptye Naraynay Vasudevay Lkshmi Sahitay Naraynay Nmh || 4 ||*

ऋतुपतये नारायणाय वासुदेवाय लक्ष्मी सहिताय नारायणाय नमः ।। ५ ।।

(I bow to Lord *Narayan* who is master of all seasons along with *Lakshmi*).

5) *Jatvedse Sunvam Samm Arati Yto Nidhati Vedah*
S Nh Sprsht Atidurgani Vishv Navev Sindhum Durita Tygnih
Klsh Yag Devtabhyh Herkadibhyh Nmh || 5 ||

जातवेदसे सुनवाम सामं-अराती यतो निदहाति वेदाः
स नः स्पर्शत अतिदुर्गाणि विशव नावेव सिन्धुं दुरिता त्यग्निः
कलश याग देवताभ्यः हेरकादिभ्यः नमः ।। ५ ।।

Oh, *Agnidev*, You are all knowing and take care of Your worshipers in all situations and save them from all enemies just as a boat takes care of all its passengers when they travel in oceans. We offer obeisance to *Herkadi*' who is Lord of all *Kalash yagnas*.

e) <u>*Purifying*</u> <u>Materials</u>

Sprinkle water over *Puja* materials, kept nearby, with *Vshthur* kept in *Pranitpatr* and recite:

Apo Histha Myobuv-Stan Urje Ddhatn Mhe Rnay Chkshse Yo Vh Shivh Tmo Rsstsy Bhaj Yte H. Nh Ushhtir Iv Matrh Tsma Arng Mam Vo Ysy Kshyay Jinvth Apo Jn Ytha S Nh

आपो हिष्ठा मयोभुव-स्तान-उर्जे दधातन महेरणाय चक्षसे यो वः शिवः तमो रसस्तस्य भाज-यते-ह-नः ।
उषतीर-इव मातरः तस्मा-अरंग-मामवो यस्य क्षयाय जिन्वथ आपो जन यथा सनः ।।

Oh water deity, please be beneficial to me/us. You are revered for Your soothing effect, brilliance and help in growing, food, etc. Please bestow on us the *sap* that is beneficial for growth just like the mothers milk, which helps children to grow. We adore You for Your help in the growth of herbs which are beneficial to us. Please bless us with progeny.

II *Pradhan Bhaga*

Puja of *Kalash* is performed by performing *dup dip puja* as per *Shodoshopchara* or *Dashopchara* or *Panchopchara* (see Chapter 15 and 16). Address *Kalash devta* with the recitation:

Kalashyag Devtbhyh Herukadibhyh Vtukadibhyh

कलशयाग देवताभ्यो हेरूकादिभ्यः वटुकादिभ्यः

(These are eulogies of *Kalash* (*Vtka=Brhmchari*-who is bachlor. *Heruk*=one who works as a secret agent.)

Tradition outside of Kashmir

1) *Ganesh Puja* is done by 5, 10 or 16 *Upcharas.*
2) A simple figure of eight petal lotus is drawn on which *Kalash* pitcher is placed.
3) Grains are placed in the pitcher in place of walnuts.
4) *Vedas* and waters from sacred rivers are invoked in the *Kalash.*
5) *Dhyan* recitations of various gods are made (see Chapter 22 *Dhyan*).
6) Under some traditions even *Brahma* is invoked in the *Kalash* along with other deities who number about 20.
7) Coconut and Mango tree leaves are used as cover for *Kalash* pot.

B2) *Pradhan Kalash Sthapna* (प्रधान कलश स्थापना)

Also known as *Udaka Shanti* (उदका शान्ति) or *Kani-Shran* (in Kashmir). This is an act of installing additional pitcher (to the south of *Kalash* already described in B1) along with Nine *grehas* in which *Varun Dev* is involved. The water thus consecrated is used for purification of the person by a bath who is to be married or initiated through *Upanayana.*

Preparatory

Along with pitcher for main *Kalash* (see B1) another pitcher filled with water is placed just south of main pitcher.

Puja

The *puja* for this *anga* is carried out along with the *puja* for installation of main *Kalash* (B1) and all the ingredients put in main *Kalash* are put in this pot as well (except walnuts).

Avahan

The invocation (*avahan*) of *Varuna* in this pot is carried by the following recitations:

Om Tattvâ Yâmi Brahmanâ Vandamânastadâshâste Yajamâno Havirbhih
Ahedamâno Varuneha Bodhyurusham Samâ Na Âyuh Pramosîh
Om Varunâya Namah Bhûrbhuvah Svah Varunamâ Avâhayâmi

ॐ तत्वा यामि ब्रह्मणा वन्दमानस्तदाशास्ते यजमानो हविर्भिः ।
अहेडमानो वरूणेह बोध्युरूशं समा न आयुः प्रमोषीः
ॐ वरूणाय नमः भूर्भुवः स्वः वरूणमाह अंवाहयामि ।

The Priest recite "I pay my obeisance to Lord *Varun* and request him along with my *yajman* (performer) to stay in this pot. May You grant him life of hundred years, wisdom, power, and intelligence with the recitation of *Gayatri mantra Om Bhu Bhuva Sva*......... I invite you to take seat."

After *Avahan* the worship of Main *Kalash* and *Pradhan Kalash* is carried out together. The invocation and worship of *Varuna* should be done in the *Pradhan Kalash* pitchers first placed in the southern side and then in the *Main Kalash* in the northern side .

B3) *Saptghrt Matrika Puja* (Worship of Seven mothers) (सप्तघृतमातृका पूजा)

This is an important *anga* of many *Samskaras*. Husband and wife perform it together. In this *anga* seven *matrikas* (seven Mothers) are worshiped. These seven mothers are 1) *Shriya* (श्रिया), 2) *Lakshimi* (लक्ष्मी), 3) *Dhriti* (धृति), 4) *Meda* (मेघा), 5) *Pushti* (पुष्टि), 6) *Shradha* (श्रद्धा), 7) *Sarasvati* (सरस्वती). These are the seven deities who were created by *Durga* during Her fight with the demon *Mahishasur* (see Chapter 5).

SVASTIKA

East
|| श्री ||
0
00
000
0000
00000
000000
0000000

Preparatory

Establishing *Sptgit Matrikas*

1) In the South East Corner (called *Agni Kon*) place white cloth sheet, or white paper sheet. Draw a symbol of *Svastika* on this cloth or paper sheet. In the middle of this *Svastika* write *Shri* (श्री). Just below it draw one circle with *Sindur*.
In the next line below this, draw two circles in the 2nd line from south to north (right to left) and similarly continue increasing one circle in each line till in the seventh line there are seven circles. Place Walnuts in the seventh line on each of seven circles and put caps of rice balls over them along with cooked *vapul hâk* (a *Kashmiri* vegetable).* (see Figure).

* (As per non *Kashmiri* tradition *gur* –' raw sugar ' is used in place of *vapul hak*)

Establishing *Vasodhara* (वसोधारा)

Vasus are a group of eight divinities. These are:

i) *Ap* (or Ah), ii) *Dhruv*, iii) *Som*, iv) *Ghr* (or *Ghv*), v) *Anil*, vi) *Anl*, vii) *Prtyusk* and viii) *Prbhas*.

i) आप (अह), ii) ध्रुव, iii) सोम, iv) घर or (घव), v) (अनिल), vi) अनल, vii) प्रत्युक्ष , viii) प्रभास

These *Vasus* are worn in the form of a ring *(Pavitri)* or drawn on a wall in the form of seven streams of *ghee* (*Vasudhara*).

2) In alignment with the seven circles with walnuts draw seven streams with liquid *ghee* on the wall facing performer at a medium height of about two feet from groud level. For this purpose a small part of the wall is plastered with cowdung (or in its place a sheet of thick paper is pasted on wall, so as to save paint of wall).
The performer along with his wife and ward for whom the *Samskar* is to be performed sit facing east (wife on right side and ward to the right of mother). While drawing the ghee streams the following recitation of *mntra* is made:

Om Vsoh Pvitrmasi Shtdharm Vsoh Pvitrimasi Shstrdharm
Dvs Tva Svita Punatu Vsoh Pvitren Shtdharen Supva Kamdhukshh

ॐ वसो पवित्रमसि शतधारं वसोः पवित्रमसि सहस्र धारम ।
देवस्त्वा सविता पुनातु वसोः पवित्रेण शतधारेण सुप्वा कामधुक्षः ।।

(O vasus you are the luminous ones. Please make us pure. May you remove our hundred impurities, which may further remove thousand impurities. May we all be happy.)

Puja

a) <u>*Avahan* and *sthapna*</u>

i) *Om Bhur Bhuvh Svh Shryai Nmh – Shriyam Avahami Sthapyami*

ॐ भूर्भवः स्वः श्रियै नमः श्रियमावाहयामि स्थापयामि ।

ii) *Om Bhur Bhvh Srh Lkshmyai nmh - Lkshmavahani Sthapyami*

ॐ भूर्भवः स्वः लक्ष्म्यै नमः लक्ष्मीमावाहयामि ।

iii) *Om Bhur Bhvh Srh Drtyai Nmh – Drtim Avahyami Sthapyami*

ॐ भूर्भवः स्वः धृत्यै नमः धृत्यं आवाहयामि स्थापयामि ।

iv) Similarly for *Medayai*. (मेघायै)

v) Similarly for *Pushtyai*. (पुष्टयै)

vi) Similarly for *Shradayai*. (श्रद्धायै)

vii) Similarly for *Srasvtyai*. (सरस्वत्यै)

Carry out rest of *puja* by *Shoshopachara* (शोडशोपचारा) or *Dashopachara* (दशोपचारा) or *Panchopachara* (पन्चोपचारा) (see Chapter 15 for details.)

Use the words *Om Bhubhvh Svah Sptghrtmatrka Byo*.

ॐ भूर्भवः स्वः सप्तघृतमातृकाभ्यो

For collective address of all the seven mothers use the words:

Om Bhubhvh Svah Sptghrtmatrka Byo

ॐ भूर्भवः स्वः सप्तघृतमातृकाभ्यो

Example
For *Padyo anga* recitation would be

Om Bhur Bhuvh Svh Sptghrtmatrhabyo Padyo Padym Smrpyami

ॐ भूर्भवः स्वः सप्तघृतमातृकाभ्यो पादयो पाद्यं समर्पयामि

b) *Ayusha Mntra* for long life
With flowers in cupped hands recite *Ayushya Mntra* (prayer for long life):

1) *Om Âyusyam Varchasyam Râyasposhhamaudbhidam*
Idam Hiranyam Varchasvajjaitrâyâvishatâdu Mâm

ॐ आयष्यं वर्चस्वं रायस्पोषमौदभिदं ।
इदं हिरण्यं वर्चस्वज्जत्रायाविशतादु माम् ।। १ ।।

May You grant us long life, illumined intellect, wealth and prosperity.

2) *Om Na Tadraksâmsi Na Pishâcâstaranti DevânâmojahPrathamajam Hyetat*
Yo Bibharti Dâksâyanam Hiranyam Sa Deveshu Krnute Dîrghamâyuh
Sa Manusyeshu Krnute Dîrghamâyuh

ॐ न तद्रक्षांसि न पिशाचास्तरन्ति देवानामोजः प्रथमजं ह्येतत् ।
यो बिभर्ति दाक्षायणं स देवेषु कृणुते दीर्घमायुः स मनुष्येषु कृणुते दीर्घमायुः ।। २ ।।

May we be blessed with that *Shakti* (energy) which is sought in vain by *Rakshas* and *Pischachas* and even by *devas* for their longevity of life. May that energy be ours.

3) *Om Yadâbadhnan Dâksâyanâh Hiranyam Shatânîkâya Sumanasyamânâh*
Tanna Âbadhnâmi Shatashâradâ Yâ Yusmân Jaradastiryathâsam

ॐ यदाबध्नन् दाक्षायणाःहिरण्य शतानीकाय सुमनस्यमानाः ।
तन्न आबध्नामि शतशारदा या युष्मान् जरदष्टिर्यथासम् ।। ३ ।।

While tying the *raksha* thread on the *yajman*, the priest prays "while tieing this *raksha* thread I pray that You may live for hundred years enjoying the bounties of nature. I am also offering my blessings for hundred years. May you live happily for hundred years.

4) *Om Bhadram Karnebhih ShrnuyâmaDevâ BhadramPashyemâksabhiryajatrâh*
Sthirairamgaistustuvâmsastanûbhirvyashema Hi Devahitam Yadâyuh

ॐ भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभिर्यजत्राः ।
स्थिरैरंगैस्तुष्टुवांसस्तनूभिर्व्यशेम हि देवहितं यदायुः ।। ४ ।।

May You enjoy hundred years of listening good voices through your ears, seeing good objects though your eyes, proper functioning by *indriyas* (senses). May our lives be spent in the beneficial services of our *devas.*

5) *Om Shaminnu Sharado'anti Devâ Nashcakrâjarasam Tanûnâm*
Putrâso Yatra Pitaro Bhavanti Mâ No Madhyâ Rîrishhtâyurgantoh

ॐ शतमिन्नु शरदोऽअन्ति देवा यत्रा नषचक्राजरसं तनूनाम् ।।
पुत्रासो यत्र पितरो भवन्ति मा नो मध्या रीरिषतायुर्गन्तोः ।। ५ ।।

Here *devas* help even old people to live more than hundred years, helping then gaining safety from all evils; here even *pitras* also live for hundred years free from the fare of *narak* (nether world) and evil spirit. May we also be granted same boon of living for hundred years.

B4) *Shodashamatrika Pujan* (Worshipping 16 goddess Mothers) (शोडश मातृका पूजन)

It is an important *anga* in various *Sanskaras* performed by husband and wife together, with wife on left side. Sixteen deities called Mothers (*matrikas*) are worshipped .These are: 1)*Gauri* (गौरी), 2) *Padma* (पदमा), 3) *Shchi* (शची), 4) *Medha* (मेघा), 5) *Savitri* (सावित्रि), 6) *Vijaya* (विजय, 7) *Jaya* (जया), 8) *Devasena* (देवसेना), 9) *Svadha* (स्वधा), 10) *Svaha* (स्वाहा), 11) *Dhrti* (धृति), 12) *Pushti* (पुष्टी), 13) *Tushti* (तुष्टी), 14) *Âtm Kuldevta*, (आत्मकलदेवता) (राज्ञी/शरिका/ज्वाला),(family deity *Ragnya/Sharika/Jwala*), 15) *Lokmatrbhyo* (लोकमातृभ्यो) (cosmic mothers addressed collectively as *Lokmatribyo* (लोकमातृभ्यो). Before worship of these 16 Mothers it is essential part of *puja* to worship *Ganesha* (see B1) along with these mothers.

Atmnah-Kuldevta (16)	Lokmatrh (12)	DevSena (8)	Medhā (4)
Tushtih (15)	Matrh (11)	Jya (7)	Shchi (3)
Pushtih (14)	Svaha (10)	Vijaya (6)	Padme (2)
Dhrti (13)	Svdha (9)	Savitri (5)	Gauri (1) Ganesh

Preparatory

1) Establish 16 *Matrikas*
On a wooden board or white sheet of cloth or a paper placed in the South East Corner (*Agni kon*), make 16 boxes by drawing five vertical lines and five horizental lines (see Figure).

These 16 blocks are filled with rice (or rice dyed yellow with turmeric powder.)

2) Establish *Vasudhara* (see part 2 of B3)

Worship
This is carried through *shodoshopchara* (16 steps of *puja* as given in Chapter 15).

1) <u>*Snklpa*</u> (see A2 *anga* of Chapter 16) End *Snklpa* with the recitation of words:

Ganapati Sahitay Gauriadi Shodasha Matrika Pujnm Aham Karishaye

गणपति सहिताय गौरीदि शोडाशा मातृकापूजन अहं करिृये ।

(I am undertaking worship of 16 mothers along with Lord *Ganesh*).

2) <u>*Avahan*</u> Invocations to 16 *matrikas*, beginning with Lord *Ganesh*. (The placement of *Ganesh* and 16 mothers is shown in the chart above in the *Shodshamatrika Chakra*).

Om Ganapataye Namah, Ganapatimâvâhayâmi Sthâpayâmi

ॐ गणपतये नमः गणपतिमावाहयामि स्थापयामि ।

Om Gauryai Namah, Gaurîmâvâhayâmi Sthâpayâmi

ॐ गौर्यै नमः गौरीमावाहयामि स्थापयामि ।

Om Padmâyai Namah, Padmâmâvâhayâmi Sthâpayâmi

ॐ पद्मायै नमः पद्मामावाहयामि स्थापयामि ।

Om Shacyai Namah, Shacîmâvâhayâmi Sthâpayâmi

ॐ शच्यै नमः शचीमावाहयामि स्थापयामि ।

Om Medhâyai Namah Medhâmâvâhayâmi Sthâpayâmi

ॐ मेघायै नमः मेधामावाहयामि स्थापयामि ।

Om Sâvitryai Namah, Sâvitrîmâvâhayâmi Sthâpayâmi

ॐ सावित्रयै नमः सावित्रीमावाहयामि स्थापयामि ।

Om Vijayâyai Namah, Vijayâmâvâhayâmi Sthâpayâmi

ॐ विजयायै नमः विजयामावाहयामि स्थापयामि ।

Om Jayâyai Namah, Jayâmâvâhayâmi Sthâpayâmi

ॐ जयायै नमः जयामावाहयामि स्थापयामि ।

Om Devasenâyai Namah Devasenâmâvâhayâmi Sthâpayâmi

ॐ देवसेनायै नमः देवसेनामावाहयामि स्थापयामि ।

Om Svadhâyai Namah, Svadhâmâvâhayâmi Sthâpayâmi

ॐ स्वधायै नमः स्वधामावाहयामि स्थापयामि ।

Om Svâhâyai Namah, Svâhâmâvâhayâmi Sthâpayâmi

ॐ स्वाहायै नमः स्वाहामावाहयामि स्थापयामि ।

Om Dhrtyai Namah Dhrtimâvâhayâmi Sthâpayâmi

ॐ धृत्यै नमः धृतिमावाहयामि स्थापयामि ।

Om Pustyai Namah, Pustimâvâhayâmi Sthâpayâmi

ॐ पुष्ट्यै नमः पुष्टिमावाहयामि स्थापयामि ।

Om Tustyai Namah, Tustimâvâhayâmi Sthâpayâmi

ॐ तुष्ट्यै नमः तुष्टिमावाहयामि स्थापयामि ।

Om Âtmakuladevatâyai Namah Âtmakuladevatâmâvâhayâmi Sthâpayâmi

ॐ आत्मकुलदेवतायै नमः आत्मकुलदेवतामावाहयामि स्थापयामि ।

Those who believe the number of the divine mothers to be sixteen shall also include two more invocations as follows:

Om Mâtrbhyo Namah, Mâtrrâvâhayâmi Sthâpayâmi.

ॐ मातृभ्यो नमः मातर्रीवाहयामि स्थापयामि ।

Om Lokamâtrbhyo Namah, Lokamâtrrâvâhayâmi Sthâpayâmi.

ॐ लोकमातृभ्यो नमः लोकमातर्रीवाहयामि स्थापयामि ।

For next 14 steps one may choose to name them collectively rather than individually with the following recitation:

Om Ganesh Sahit Gauriadi Shodsh Matrikabyo

ॐ गणेश सहित गौरीदि शोडशमातृकाभ्यो

Example

For *Padyo upchar*:

-- (a)-- *Padyo Samarpyami Nmh* where (a) stand for collective address as shown above.

--(a)-- पादयो समरपयामि नमः

Short form of *Shodshmatrika Puja*. Recite following:

Gauri Padma Shachi Medha Savitri Vijaya Jaya |
Devasenâ Svadhâ Svahâ Mâtari Lokmâtarah ||
Dhrtih Pushhtistha Tushhtistha Makuladevtah
Gauryashhoshhsh Matrbyo Nmh ||

गौरी पदमा शची मेघा सावित्री विजया जया ।
देवसेना स्वधा स्वाहा मातरो लोकमातरः ।
धृति पुष्टिस्तथा तुष्टिस्तथात्मकुलदेवता ।।
गौर्यादिषोडमातृभ्यो नमः

B5) *Chtuh-Shhshti Yoginî Puja* (Worship of 64 *Yoginis*) (चतुः षष्टि योगिनी पूजा)

This invovles the worship of 64 *Devis* called *Yoginis* and constitutes one of the important *anga* of *Purva bhaga*.

Preparatory

In the South East Corner (*Agney Kona*) place red cloth on a table and then place on it rice at 64 places to represent 64 *yoginies*. The worship of these *Yoginies* is carried through *shodshopchara.*

a) *Avahan*

Avahan is offered with the following recitation:

Om Avahyamyhm Devîm Yoginim Parmeshvraim |
Yogabyasen Sntushtam Pardhyam Smnvitam ||

ॐ आवाह्याम्यहम देवीं योगिनी परमेशवरीम ।
योगाभ्यासेन संतुष्टां पारध्यां समन्विताम ।।

(Welcome to *Yogini's* who are Supreme. Be happy with the prayers that are being offered.)

b) Nmh (नमः) to individual *Yogni's*:

1) *Om Divy Yogineyai Nmh* (ॐ दिव्य योगिन्यै नमः)
2) *Om Mha Yoginyai Nmh* (ॐ महा योगिन्यै नमः)
3) *Om Siddh Yogniyai Nmh* (ॐ सिद्ध योगिन्यै नमः)
4) *Om Ganeshvrye Nmh* (ॐ गणेशवर्ये नमः)
5) *Om Pretakshyai Nmh* (ॐ प्रेताक्ष्यै नमः)
6) *Om Dakinyai Nmh* (ॐ डाकिन्यै नमः)
7) *Om Kâlyai Nmh* (ॐ काल्यै नमः)
8) *Om Kâlratryai Nmh* (ॐ कालरात्र्यै नमः)
9) *Om Nishachryai Nmh* (ॐ निशाचर्यै नमः)
10) *Om Humkaryai Nmh* (ॐ हुंकार्यै नमः)
11) *Om Siddhi Vaitalyai Nmh* (ॐ सिद्धि वैताल्यै नमः)
12) *Om Khrpryai Nmh* (ॐ खर्पर्यै नमः)
13) *Om Bhutyaminyai Nmh* (ॐ भूतयामिन्यै नमः)
14) *Om Ûrdhv Keshyai Nmh* (ॐ ऊर्ध्व केशर्यै नमः)
15) *Om Virupakshyai Nmh* (ॐ विरूपाक्षेयै नमः)
16) *Om Shushkangyai nmh* (ॐ शुष्कान्यै नमः)
17) *Om Nrbhojinyai Nmh* (ॐ नरभोजिन्यै नमः)
18) *Om Phtkaryai Nmh* (ॐ फटकार्यै नमः)
19) *Om Vîrbhadrayai Nmh* (ॐ वीरभद्रायै नमः)
20) *Om Dhumrakshyai Nmh* (ॐ धूम्राक्ष्यै नमः)
21) *Om Klhpriyai Nmh* (ॐ कलहापयायै नमः)
22) *Om Rktakshyai Nmh* (ॐ रक्ताक्ष्यै नमः)
23) *Om Rakshsyai Nmh* (ॐ राक्षस्यै नमः)

24) *Om Ghrayai Nmh* (ॐ घोरायै नमः)
25) *Om Vishvrupai Nmh* (ॐ विष्वरूपायै नमः)
26) *Om Bhynkryai Nmh* (ॐ भयङ्कर्यै नमः)
27) *Om Kamakshyai Nmh* (ॐ कामाक्षयै नमः)
28) *Om Ugrchamundai Nmh* (ॐ उग्रचामुण्डायै नमः)
29) *Om Bhîshhnayai Nmh* (ॐ भीषणायै नमः)
30) *Om Tripruntkayai Nmh* (ॐ त्रिपुरान्तकायै नमः)
31) *Om Vîrkoumarikayai Nmh* (ॐ वीरकौमारिकायै नमः)
32) *Om Chndyai Nmh* (ॐ चण्डयै नमः)
33) *Om Varahyai Nmh* (ॐ वाराहये नमः)
34) *Om Munddharinyai Nmh* (ॐ मुण्डधारिण्यै नमः)
35) *Om Bhrvyai Nmh* (ॐ भैरव्यै नमः)
36) *Om Hstinyai Nmh* (ॐ हस्तिन्यै नमः)
37) *Om Krodhdurmukhyai Nmh* (ॐ क्रोधदुर्मुख्यै नमः)
38) *Om Khtvangdirghlmboshhtyai Nmh* (ॐ खटवाङ्गदीर्घलम्बोषटयै नमः).
39) *Om Maltyai Nmh* (ॐ मालत्यै नमः)
40) *Om Mntryognyai Nmh* (ॐ मन्त्रयोगिन्यै नमः)
41) *Om Asthinyai Nmh* (ॐ अस्थिन्यै नमः)
42) *Om Chkrinyai Nmh* (ॐ चक्रिण्यै नमः)
43) *Om Grahayai Nmh* (ॐ ग्राहायै नमः)
44) *Om Bhuvneshvrayai Nmh* (ॐ भुवनेशवरायै नमः)
45) *Om Kntkyai Nmh* (ॐ कण्टकयै नमः)
46) *Om Karkyai Nmh* (ॐ कारकयै नमः)
47) *Om Shubrayai Nmh* (ॐ शुभ्रायै नमः)
48) *Om Knyayai Nmh* (ॐ क्रियायै नमः)
49) *Om Dutyai Nmh* (ॐ दूत्यै नमः)
50) *Om Karalinyai Nmh* (ॐ करालिन्यै नमः)
51) *Om Shnkhnyai Nmh* (ॐ शङ्खिन्यै नमः)
52) *Om Pdiminyai Nmh* (ॐ पदिमन्यै नमः)
53) *Om Kshîrayai Nmh* (ॐ क्षीरायै नमः)
54) *Om Asndhayai Nmh* (ॐ असन्धायै नमः)
55) *Om Praharniyai Nmh* (ॐ प्रहारिन्यै नमः)
56) *Om Lkshmyai Nmh* (ॐ लक्षम्यै नमः)
57) *Om Kamukyai Nmh* (ॐ कामुक्यै नमः)
58) *Om Lolayai Nmh* (ॐ लोलायै नमः)
59) *Om Kakadrshhtyai Nmh* (ॐ काकदृषृयै नमः)
60) *Om Aghomukhyai Nmh* (ॐ अघोमुख्यै नमः)

61) *Om Dhurjtyai Nmh* (ॐ धूर्जटयै नमः)
62) *Om Ghorayai Nmh* (ॐ घोरायै नमः)
63) *Om Kpalyai Nmh* (ॐ कपालयै नमः)
64) *Om Vishhbhojinyai Nmh* (ॐ विषभोजिन्यै नमः)

c) <u>*Âsan Sthan*</u>

Om Chtuh Shhshto Yoginibyo Sthapyami Nmh

ॐ चतुः षष्टि योगिनीभ्यो स्थापयामि नमः

d) <u>*Shodoshopachar/Dashopachar/Panchopochar*</u>

(शोडशोपचार/दशोपचार/पन्चोपचार). Whatever is feasible may be undertaken.

e) <u>*Prarthana*</u>

Ygne Kurvntu Nirvighnni Shreyo Ychchhntu Matrh

यज्ञे कुर्वन्तु निर्विघ्न श्रेयो यच्छन्तु मातरः

(This *ygnya* has ended without any hinderance from mothers).

B6) *Navgrh-Mndl Pujn* Also called *Greha puja* (नवग्रह मण्डल पुजन)

This is an act of worshiping nine planets (called *Nvgrh*). These are 1) Sun (*Sûrya*), 2) Moon (*Chndra*), 3) Mars (*Mngal*), 4) Mercury (*Buddha*), 5) Jupiter (*Brahspati*), 6) Venus (*Shukra*) 7) Saturn (*Shani*), 8) *Rahu*, 9) *Ketu* (see Chapter 11 also). In Hindu philosophy these grehas play a considerable role in the lives of individuals and hence they need to be propitiated on important occasion to receive their blessings and or remove evil effects which could arise due to their placement at the time of *Samskara*. The planets are brought down to the terrestrial plane, installed wherever necessary and then worshipped. As such it constitute an important part of ritual.

The places of these grahas are fixed and as such are placed at predetermined positions in the *Navgreh* Chart (see Figure).* These *grehas* have their own charriots drawn by different number of horses; they belong to various jatis (*Vargas*) and also have *gotras* like humans. They have also preference for their chosen colours.

(*While the positions of planets (*Grehas*) are same among all traditions, but symbols representing these *grehyas* vary. The symbols shown in this chart are those which are depicted in *Kashmiri* Scriputres.)

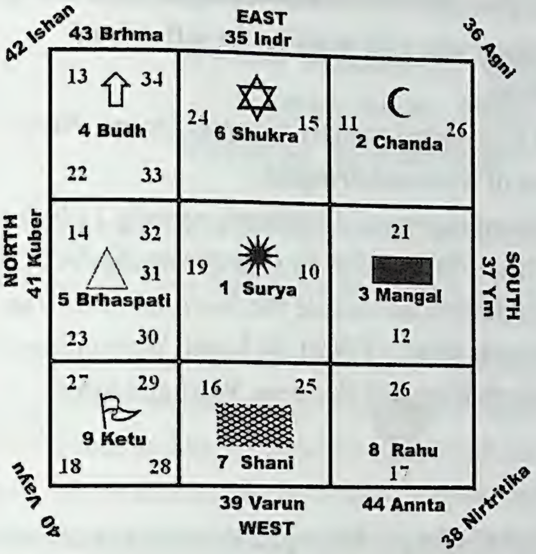
In some traditions the squares of *grehas* are decorated with coloured lintels of the colour which is favourite of that *grehya*.

Navgreh Puja

Along with nine planets (*grehas*) following deities are also invoked in this *puja*:

NAVGREH MANDL DETAILS

Navgreh-Mndl



***Grehas* (Planets)**

1) Sun (*Sûrya*)
2) Moon (*Chndra*)
3) Mars (*Mngal*)
4) Mercury (*Buddha*)
5) Jupiter (*Brahspati*)
6) Venus (*Shukra*)
7) Saturn (*Shani*)
8) *Rahu*
9) *Ketu*

***Âdhidevtâs* (आधिदेवता)**

10) *Ishvr* (ईशवर)
11) *Tuma* (उमा)
12) *Skund* (स्कन्द)
13) *Vishnu* (विष्णु)
14) *Brhma* (ब्रहमा)
15) *Indr* (इन्द्र)
16) *Ym* (यम)
17) *Kâl* (काल)
18) *Chitrgupt* (चित्रगुप्त)

***Prtydhi Dev* (प्रत्यधिदेव)**

19) *Agni* (अग्नि)
20) *Ap* (जल)
21) *Prithvi* (पृथ्वी)
22) *Vishnu* (विष्णु)
23) *Indr* (इन्द्र)
24) *Indrani* (इन्द्राणी)
25) *Prajapati* (प्रजापति)
26) *Srp* (सर्प)
27) *Brahma* (ब्रहमा)

***Pnch Lokpal* (पंचलोकपाल)**

28) *Gnesh* (गणेश)
29) *Durga Devi* (दुर्गा देवी)
30) *Vayu* (वायु)
31) *Âkash* (आकाश)
32) *Ashvinikumar* (अशिवनी कुमार)
33) *Vastoshpti* (वास्तोष्पति)
34) *Kshtrpal* (क्षेत्रपाल)

***Dsh Dikpal* (दिक्पाल)**

35) East (*Inder*) (इन्द्र)
36) South East (*Agni*) (अग्नि)
37) South *Ym* (यम)
38) South West (*Nirtritika*) (निर्ऋतिका)
39) West (*Varun*) (वरूण)
40) North West (*Vayu*) (वायु)
41) North (*Kubera*) (कुबेरा)
42) North East (*Ishan*) (ईशान)
43) Between North and North East (ब्रहमा)
44) Between West and South West (*Anantha*) (अनन्तका)

Favourite Colours of planets

1) *Surya* (सूर्या) – Red
2) *Chandr* (चन्द्र) – White
3) *Mngal* (मंगल) – Red
4) *Buddh* (बुद्ध) – Yellow/Green/White
5) *Brhspati* (बृहस्पति) – Yellow
6) *Shukr* (शुक्र) – White
7) *Shani* (शनि) – Black
8) *Rahu* (राहु) – Black
9) *Ketu* (केतु) – Blue or Black

1) <u>*Âdhidevtas*</u> (आधिदेवता) – This is a group of nine deities namely *Ishvr, Uma, Skund, Vishnu, Brhma, Indr, Ym, Kâl, Chitrgupt* who are placed on the right hand side of *Navgrahas* respectively in the same order as shwon in the chart.
2) <u>*Prtydhi Devtas*</u> (प्रत्यधिदेव) – This is also a group of nine deities namely *Agni, Ap, Prthvi, Vishnu, Inder, Indrani, Prjapati, Srp* and *Brahma* who take seats on the left side of *Navgrahas* in the same order as given in the chart.
3) <u>*Panchlokpal*</u> (पन्चलोकपाल) – This is a group of five deities namely *Ganesh, Durga, Vayu, Âkash, Ashvani* who are invoked in the homes of *Ketu* and *Brhspati*.
4) <u>*Dashdikpal*</u> (दशदिकपाल) – These are ten deities of quarters (directions) namely 1) *Inder*, 2) *Agni*, 3) *Ym*, 4) *Nirtritika*, 5) *Varun*, 6) *Vayu*, 7) *Kubera*, 8) *Isha* (or *Mahadeva*), 9) *Brhman*, 10) *Ann'tka*. These are placed in ten directions outside the *Navgreh Mndal* as under : 1) East, 2) South East, 3) South, 4) South West, 5) West, 6) North West corner, 7) North, 8) North East, 9) between East and North East, 10) Between West and South West.

<u>Placement</u>

In the North East corner (called *Ishan kon*) to the south of *Kalash* pitcher, a place is selected where nine squares are made by lime or coloured powder (*roli*) or by rice powder by drawing four vertical and four horizontal lines (see Figure). In some places a table is used where coloured grains fill the squares. The selection of colour is done on the basis of the chosen preference of deity for a particular colour. However in *Kashmiri* tradition no coloured grains are used. This is served by using coloured flowers or just any flowers.

Puja

As per *Shodshopachara* (see Chapter 15).

a) *Snklpa**

As per *anga* A2, close with the words.

Adityâdi Navgrhnam Âdidevta Prtydhi Daivt, Lokpal, Dikpal
Sahitanam Avahn Pujnadi Karisheye Om Karishe

आदित्यादि नवग्रहाणाम अधिदेवता प्रत्यधिदैवत लोकपाला दिकपाल
सहितानाम आवाहनपूजनादि करिष्ये ओ करिशे

(I am undertaking worship of all lumanaries such as *navgrehas* along with *adityas prtydevas, lokpals, dikpals* etc.)

*If worship of *Navagrahas* only is conducted them mention of *Navgrehnam* only should be made. In some *pujas*, worship of *Lokpal* and *Dikpal puja* is carried out separately hence accordingly modify *Snklpa* and the worship that follows.

b) *Avahan*

Along with *Grehas, Âdhidevtas* and *Prtydhi Devtas*.

1) <u>Sun</u> (*Surya*)

Om Saptamyâm Vishâkhânvitâyâm Kalimge JâtamKashyapagotram Lohitavarnam Varttulâkrtim Mandala Madhyastham Prânmukham Dvibhujam Padmahastam Saptâshvarath Avâhanam Ksatriyâdhipatim Îshvar Âdhidaivat-Âgni Praty Adhidaivata Sahitam Sûryamâvâhayâmi

ॐसप्तम्यां विशाखान्वितायां कलिंगे जातं कशयपगोत्रं लोहितवर्णं वर्त्तुलाकृतिं
मण्डल मध्यस्थं प्राङ्मुखं द्विभुजं पेहस्तं सप्ताश्वरथवाहनं
क्षत्रियाधिपति इश्वरआधिदैवताग्नि प्रत्य आधिदैवत सहितं सूर्यं आवाहयामि

(Welcome to *Surya Dev* who resides in the *Vishakha Nakshtra (*constellation of seven stars), along with *Adhidevtas* and *Prtydhi Devtas* seated in the middle of *Navgreha Mandal* who rides a charriot drawn by seven horses, whose *Jati is Kalimge* and *gotra Kashyp*. Whose colour is red and he is holding lotuses in two hands).

After *avahan* recitation, drop red flowers and raw rice grains at the designated place for *Surya* in the *Nvgreh Mndl*. Next drop white flowers and raw rice grains on the right-hand side of the *Surya* for *Îshvara* (marked as No 10 in the Chart) and on its left-hand side for *Agni* (marked as no 19 in the chart). When making the invocation keep the red and white flowers separately in both hands. The reason being that the propitiatory rites of chosen tutelary gods demand use of white flowers only.

2) <u>Moon</u> (*Chandra*)
With white flower and raw rice in your hands invoke Moon along with chosen goddess *Uma* and tutelary god *Jl* on the south-east quarter of the Sun (marked no 2 in the *Mndl*) :

Om Chaturdashyâm Krttikânvitâyâm Samudre Jâtamatrigotram
Shvetavarnam Chaturasrâ Krtimarddha Chandrâkrtim Vâ
Mandalâtpûrvadaksinadikstham Pashcimâbhimukham
Dashâshvarathavâhanam Vishâmpatim Umâdhidaivata
Jala-Pratyadhidaivatasahitam Chandramâvâhayâmi

ॐ चतुर्दशयां कृत्तिकान्वितायां समुद्रे जातमत्रिगोत्रं
श्वेतवर्णं चतुरस्त्राकृतिमर्द्ध-चन्द्राकृतिं वा
मण्डलात्पूर्वदक्षिणदिक्स्थं पश्चमाभिमुखं
दशाशवरथवाहनं विशांपति उमाधिदैवत
जलप्रत्यधिदैवतसहितं चन्द्रमावाहयामि

{Welcome to white clad *Chanderdevta who* resides in the *Krittika Nakshatra* (a group 14 stars) along with *Uma Adhidevta, Jl Prtydhi Dev* in the South Eastern Corner (*Agni kon*) of *Navgreh Mandal* with face towards west, whose *gotra* is *Jalmitr* and rides a chariot drawn by 10 horses}.

After the recitation of *avahan* drop the flower and rice grains first on the Moon, then on *Umâ* (marked no 11) on the left and on *Jl* (marked no 20 on the right).

3) <u>Mars</u> (*Mangal*)
With red and white flowers separately held in the hands along with raw rice grains, invoke Mars along with his chosen god *Skanda* and tutelary goddess *Prthivi* on the right side of the Sun with the recitation:

Om Dashamyâm Pûrvâshhâdhân Vitâyâm Avantyâm Jâtam Bhâradvâjagotram RaktavarnamMandalâd Daksinadigvibhâgastham Uttarâbhimukham Meshhavâhanam KsatriyâdhipatimSkandâdhidaivataksiti Pratyadhidaivatasahitam Bhaumam Âvâhayâmi

ॐ दशम्यां पूर्वाषाढान्वितायामवन्त्यां जातं भारद्वाजगोत्रं रक्तवर्णं मण्डलाद् दक्षिणदिग्वभागस्थं
उत्तराभिमुखं मेषवाहनं क्षत्रियाधिपतिं स्कन्दाधिदैवतक्षिति
प्रत्यधिदैवतसहितं भौममावाहयामि ।

(Welcome to *Mangal* who resides in the *Poorva Ashada Nakshatra* (of 10 stars) along with his *gotra* as *Bhardwaj*, *Jati Avanti*, colour red, location to the right of *Surya* face upwards, his vehicle drawn by *Mesh* Who is the leader of *Kshtriyas*, with *Skund* as chosen god and *Prithvi* as tutelary goddess.)

Having recited this *mantra* put red flowers on Mars and the white ones and raw rice grains for *Skund* at the lowe part of *Mangal* (marked No 12) and for tutelary goddess *Prithvi* on the top of *Mangal* (marked as No 21).

4) Mercury (*Bhuddha*)
The next *greha* to be invoked is Mercury, his chosen god is *Nârâyana* and tutelary god is *Vishnu*. Put yellow or green and white flowers and raw rice grains on the north-east quarter of the Sun (marked as No 4):

Om Dvâdashyâm Dhanisthânvitâyâm Magadhadeshe Jâtamatrigotram Haridvarnam Pîtavarnam Vâ Bânâkrtim Mandalât Pûrvottarastham Sûryâbhimukham Shûdrâdhipatim Nârâyanâdhidaivata Visnupraty Adhidaivata Sahitam Budhamâvâhayâmi

ॐ द्वादशयां धनिष्ठान्वितायां मगधदेशे जातमत्रिगोत्रं हरिद्वर्णं पीतवर्णं
वा बाणाकृतिं मण्डलात् पूर्वोत्तरस्थं सूर्याभिमुखं शुद्राधिपतिं
नारायणाधिदैवता विष्णुप्रत्यधिदैवत सहितं बुधमावाहयामि ।

(The *avahan* of Murcury states his residence in the *Dhanishta Nakshatra* (of 12 stars) *jati magd, gotr mtri,* colour green and yellow located in the NE corner (*Ishan kona*) facing towards *Surya* along with his god *Narayan* and tutelery god *Vishnu*.)

With this *mantra*, duly recited, place the yellow or green flowers on Mercury and the white flowers and raw rice grains to the left side of Murcury at the places as shown in the diagram of *Greh Mndl* at the places marked as No13 and 22.

5) Jupiter (*Brahaspati*)
The recitation of *avahan* is as follows:

Om Ekâdashyâm Uttarâphâlgunûyutâyâm Sindhudeshe Jâtamâmgirasagotram Gorochanâbham Mandalâduttarasthitam Sûryâbhimukham Simhavâhanam Brahmâdhidaivat Endrapratyadhi-Daivatasahitam

ॐ एकादशयाउत्तराफाल्गुनीयुतायां सिन्धुदेशे
जातमांगिरसगोत्रं गोरोचनाभं मण्डलादुत्तरस्थितं
सूर्याभिमुखम् सिंहवाहनं ब्रह्माधिदैवत ईन्द्रप्रत्यधिदैवत सहितं गुरूमावाहयामि ।

(The avahan of Venus who is *guru*, is made by the recitation of his residence in the *Uttara Phalguni Nakshatra* (of 11 Stars) Whose *jati* is *Sindu*, *gotra Mangirs*, colour yellow, located to the north of *Surya* with face towards *Surya*,

riding a lion along with his gods *Brhma* and *Inder*).

Jupiter is invoked with the chosen god *Brahmâ* and the tutelary god *Indra* on the north of the Sun with yellow flowers on Jupiter and white ones along with raw rice grains on left side at the places as shown in the diagram of *Greh Mndl* with Nos 14 and 23.

6) Venus (*Shukra*)
The invocation to *Venus* is made with the recitation:

Om Navamyâm Pusyayutâyâm Bhojakate Jâtam
Bhârgavagotram ShuklavarnamMandalâ-Tpûrvadikstham
Sûryâbhimukham Shvetâshvavâhana-Mimdrâdhidaivat
Endrânûpratyadhidaivata Sahitam Shukramâvâhayâmi

ॐ नवम्यां पुष्ययुतायां भोजकटे जातं
भार्गवगोत्रं शुक्लवर्णं मण्डलात्पूर्वदिक्स्थं
सूर्याभिमुखं श्वेताश्ववाहनमिंद्राधिदैवते
इन्द्राणीप्रत्यधिदैवतसहितं शुक्रमावाहयामि ।

(Welcome to *Shukra* who resides in the *Pushyami Nakshatra* (of nine stars), whose *jati* is *Bhojkta gotra Bhargv*, colour white, localed to the east of *Surya* in the *GrehMndl*, facing towards Sun, carriage drawn by one hundred white horses along with his gods *Inder* and goddess *Indrani*).

The chosen god *Indra* and the tutelary goddess *Indrânî* are both invoked along with Venus on the east of the Sun with white flowers and raw rice grains. Having read this *mantra* put the flowers and rice grains on Venus, *Indra* and *Indrânî*. At the places indicated by the Nos 15 and 24 in the chart.

7) Saturn (*Shani*)
The *avahan* is made with the recitation:

Om Astamyâm Revatîyutâyâm Saurâstre Jâtam Kâshyapagotram
Lohavarnam DhanurâkrtimMandalât-Pashchimastham Sûryâbhimukham Grdhravâhanam
Samkarajâtim Yamâdhidaivata Prajâpatipratyadhi
Daivatasahitam Shanimâvâhayâmi

ॐ अष्टम्यां रेवतीयुतायां सौराष्ट्रे जातं काशयपगोत्रं
लोहवर्णं धनुराकृतिं मण्डलात्पश्चिमस्थं सूर्याभिमुखं गृध्रवाहनं
संकरजातिं यमाधिदैवत-प्रजापतिप्रत्यधि
दैवतासहितं शनिमावाहयामि ।

(Welcome to *Shanidev* who resides in the *Revati Nakshtra* (of 8 Stars), whose *jati* is *Saurashtr*, *gotra Kashyp*, colour red,located to the west of *Surya* in the *Greh Mndl* facing towards *Surya*, riding a chariot drawn by a bird, along with his god *Yama* and *Prajapati*).

Follow the reading of this *mantra* by placing black *bilva* leaves, rice grains and blossoms on Saturn and the white one on *Yama* and *Prajâpati*at the places marked by th Nos 16 and 25 in the chart.

8) *Rahu*
Recitation for *Avahan*

Om Paurnamâsyâm Bharanîyutâyâm Barbare Jâtam Paithînasigotram Krsnavarnam Sûrpâkrtim Mandalât-Pashcimadaksinadikstham Sûryâbhimukham Sûdrâdhi-patim Kâlâdhidaivatasarpapratyadhidaivatasahitam

ॐ पौर्णमास्यां भरणीयुतायां बर्बरे जातं पैठीनसिगोत्रं
कृष्णवर्णं शूर्पाकृतिं मण्डलात्पश्चिमदक्षिणदिक्स्थं
सूर्याभिमुखं शुद्राधिपतिं कालाधिदैवत-सर्पप्रत्यधिदैवतसहितं राहुमावाहयामि ।

(Welcome to *Rahudeva* who resides in the *Barini Nanshatr,* who manifests on *Purnmashi*, whose *Jati* is *Brbr*, *gotr Pathins*, colour black located to the SW of *Surya*, with his face towards *Surya* along with gods *Kal* and *Srp*).

Keep the black rice on *Râhu* and the white rice along with white flowers on *Kâla* and *Sarpa* at designated places as shown in the chart.

9) <u>*Ketu*</u>
Continuing, take blue and white blossoms and raw rice and, keeping them in your hands, invoke *Ketu*, considered in astronomy the ninth planet, to the north-west of the Sun. If blue blossoms are not available the black ones will do. *Ketu*'s *adhidaivata* is *Citragupta* and *Pratyadhidaivata* is *Brahmâ*. The invocatory *mantra* is this:

Avahan Recitation:

Om Amâvasayâyâmâshlesânvitâyâmantarvedyâm Jâtam Jaiminigotram Dhûmravarnam Dhvajâkrtim Kapotovâ-Hanamamtyajâdhipatim Mandalâtpashcimottarastham Sûryâbhimukham Citraguptâdhidaivatabrahmapratya-Dhidaivatasahitaket Umâvâhayâmi

ॐ अमावस्यायामाश्लेषान्वितायामन्तर्वेद्यां जातं जैमिनिगोत्रं धूम्रवर्णं
ध्वजाकृतिं कपोतवाहनमंत्यजाधिपतिं मण्डलात्पश्चिमात्तरस्थं सूर्याभिमुखं
चित्रगुप्ताधिदैवतब्रह्मप्रत्यधिदैवतसहितकेतुमावाहयामि ।

(Welcome to *Ketudeva* who resides in the *Ashlesha Nakshatra* who manifests on *Amavasya*, whose *Jati* is *Antervad, gotra is Jaimini*, colour is smoky, redes a chariot drawn by a parrot, located on the NW side of *Surya* along with gods *Chitrgupt* and *Brahma*).

After recitation of *Avahan* place blue flowers (or black coloured rice) on *Ketu* and white flowers or rice on the tutelary gods at designated places as shown in the chart.

Panch Lokpal

The five *lokpals* are *Ganesh, Durga , Vayu , Akash* and *Ashvini kumars*. In addition to these five *lokpals* a brief worship of *Vastoshpati* and *Kshetrpals* is also carried out . (Worship of *Vasopaties* and *Khetrpals* is carried out seperately as well). The placemet of these *lokpals, Vachastopati* and *kshetrpals* may vary in different versions of this worship.

1) <u>*Ganesh*</u> (*Vinayaka*)
With raw riceand flowers in hand *Vinâyaka* is invoked in the house of *Ketu* (marked no 28 in the chart) with the following recitation :

Om Ganânâm Tvâ Ganapatim Havâmahe Priyânâm Tvâ
Priyapatim HavâmaheNidhînâm Tvâ Nidhipatim Havâmahe Vaso Mama
ÂhamajânigarbhadhamâTvamajâsi Garbhadham
Om Bhûrbhuvah Svah Vînâyakâya Namah Vînâyaka Ihâgaccha Iha Tistha Imam Yajnamabhiraksa |

ॐ गणानां त्वा गणपतिं हवामहे प्रियाणां त्वा
प्रियपतिं हवामहे निधीनां त्वा निधिपतिं हवामहे वसो ममः
आहमजानिगर्भधमा त्वमजासि गर्भधम्
ॐ भूर्भुवः स्वः विनायकाय नमः विनायक इहागच्छ इह इह तिष्ठ इमं यज्ञमभिरक्ष ।

Oh, Lord *Ganesh* I offer my obeisance to You as You are the Lord of all *ganas* (Lord *Shiv's* army). You are *havamahey* (carrier of oblations to all deities) You are *Prajapati* (the great Lord), You are *Niddhapati* (foundation of the whole creation), You are *Vaso* (Lord of all creation). While the whole manifestation is subjected to repeated cycles of destruction and re-manifestation but You are above this. You are present in all the three *lokas*. Please come here without further delay and take Your seat.

2) <u>*Durga*</u>
Invoke *Durgâ* in the house of *Ketu* (marked no 29 in the chart) with the incantation of the following *mantra*:

Om Ambe Ambike Ambâlike Na Mâ Nayati Kashchana
Sasastyashvakah Subhadrikâm Kâmpîlavâsinîm
Om Bhûrbhuvah Svah Durgâyai Namah
Durge Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ अम्बे अम्बिके अम्बालिके न मा नयति कश्चन
ससस्त्यश्वकः सुभद्रिकां काम्पीलवासिनीम्
ॐ भूर्भुवः स्वः दुर्गायै नमः दुर्गे इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।

Oh mother *Amba*, *Ambike* I am blessed with all material possessions such as elephants, horses, and other similar objects including yellow garment (considered sacred), but Oh Mother *Kampul* no body helps me in getting liberated in this *samsara*. Now please help me. Oh mother of three *lokas* please be seated and protect us.

3) <u>*Vayu*</u>
Invoke *Vâyu* to the north of the Sun in the house of *Brahaspati* (see no 30 in the chart) with the following recitation:

Om Vâto Vâ Mano Vâ Gandharvâh Saptavimshatih
Te Agre Ashvamayunjamste Asminjavamâdadhuh
Om Bhûrbhuvah Svah Vâyave Namah
Vâyo Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ वातो वा मनो वा गन्धर्वाः सप्तविंशतिः
ते अग्रे अश्वमयुञ्जजँस्ते अस्मिञ्जवमादधुः
ॐ भूर्भुवः स्वः वायवे नमः
वायो इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।

Oh *Gandarvas*, we have placed You on horse for bringing *Vayudeva* here at *agnikund*. Oh mighty *Vayu* please accept my obeisance and be seated here to save this *yagnya*.

4) <u>*Akasha*</u> (Celestial sphere)
Invoke *Akâsha* to the east of *Vayu* in the house of *Brahaspati* (see no 31 in the chart) with the follow-

ing recitation :

Om Ûrdhvâ Asya Samidho Bhhavantyûrdhvâ Shukrâ
Shochîmsyagnah Dyumattamâ Supratîkasya Sûnoh
Om Bhûrbhuvah Svah Âkâshâya Namah Âkâsha Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ ऊर्ध्वा अस्य समिधो भवन्त्यूर्ध्वा शुक्रा
शोचींष्यग्नः द्युमत्तमा सुप्रतीकस्य सूनोः
ॐ भूर्भुवः स्वः आकाशाय नमः आकाश इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।

Oh *Âkashdev*, You are creator of all dear objects. You are considered the best among all *lokas*. The brightness of *Agnidev* (fire) resides in You. We offer You pure, and tasty materials as oblations through *Agnidev*. Our obeisance to You. Please come here and be seated. Protect this *yagnya*.

5) <u>*Ashvini Kumars*</u>

The *Ashvinîkumâras* are invoked to the east of *akash* in the house of *Brahaspati* (see no 32 in the chart) with the following recitation:

Om Yâ Vâm Kashâ Madhumatyashvinâ Sûnrtâvatî Tayâ Yajnam Mimiksatam
Om Bhûrbhuvah Svah Ashvibhyâm Namah Ashvinau Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ या वां कशा मधुमत्यशिवना सूनृतावतीतया यज्ञं मिमिक्षतम्
ॐ भूर्भुवः स्वः अशिवभ्यां नमः अश्विनौ इहागच्छतम् इह तिष्ठ इमं यज्ञमभिरक्ष ।।

Oh *Ashvani Kumars*, You are devine physicians please protect us with Your brilliant intelligences and sweat voice. Please be seated and accept my/our obeisance.

6) <u>*Vastoshh Pati*</u>

Vâstospati is invoked to the north of the *Shukra* in the house of Mercury (see no 33 in the chart) with the following recitation:

Om Vastoshpate Pratijanihysman Svavesho Anmivo Bhva Nh
Yattvemahe Prati Tanno Jusasva Shanno Bhava Dvipade Sham Chatushpade
Om Bhûrbhuvah Svah Vâstospataye Namah
Vâstospate Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ वास्तोष्पते प्रतिजानीह्यस्मान् स्वावेशो अनमीवो भवा नः ।
यत्त्वेमहे प्रति तन्नो जुषस्व शन्नो भव द्विपदे शं चतुष्पदे
ॐ भूर्भुवः स्वः वास्तोष्पतये नमः ।
वास्तोष्पते इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।।

Oh *Vastodevas*, You are Lords of all *lokas* (*Bhuvnas*) please promise us happiness from all sides. Please do not have any ill will against me/us. Whatever we offer You in *yagnya* please accept it and protect us all (bipeds and quartpeds). Please accept my/our obeisance and save the *yagnya*.

7) <u>*Ksetrâpals*</u>

Ksetrâpals are invoked to the east of of *Vâstospati* with the following invocation:

Om Bhûrbhuvah Svah Ksetrâdhipataye Namah
Ksetrâdhipate Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ भूर्भुवः स्वः क्षेत्राधिपतये नमः ।
क्षेत्राधिपते इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।।

Oh *Khetrpals* You are protectors of all fields. You are mighty. Please come here, be seated and protect this *yagnya*).

Dikpals

Upon the line drawn on the alter all around the *grahamandala* all the protecting deities of the ten quarters (*dikpâlas*) should be invoked with flowers and raw rice.

1) *Inder*
Indra is invoked in the east, see no 35 in the chart) with the following *mantra*:

Om Trâtâramimdramavitâramindram Have Have Suhavam Shûramindram
Hvayâmi Shakram Puruhûtamindram Svasti No Madhavâ Dadhâtvindrah
Om Bhûrbhuvah Svah Indrâyo Namah
Indra Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ त्रातारमिंद्रमवितारमिन्द्रम् हवे हवे सुहवँ शूरमिन्द्रम्
ह्वयामि शक्रं पुरूहूतमिन्द्रम् स्वस्ति नो मघवा दधात्विन्द्रः
ॐ भूर्भुवः स्वः इन्द्राय नमः ।
इन्द्र इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।।

Inder, Who is also known as *Shkr, Madhva, Purohita* etc, provides protection and prosperity. Whenever we perform *yagnya*, we always invite *Inderdev* to come down on His decorated vehicle. Oh, *Inderdev* be present here and protect this *yagnya*.

2) *Agni*
Agni, the god of fire, should be invoked in the south-east quarter called *Agnikona* (see no 36 in the chart) with the following *mantra*:

Om Agnim Dûtam Puro Dadhe Havyavâhamupabrave Devâmâsâdayâdiha
Om Bhûrbhuvah Svah Agnaye Namah
Agne Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ अग्निं दूतं पुरो दधे हव्यवाहमुपब्रुवे देवाँआसादयादिह
ॐ भूर्भुवः स्वः अग्नये नमः
अग्ने इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।

Oh, *Agnideva*, You are messenger of all *devas* and carry our offering to them. Please get illumined and bring all *devtas* here. Accept my obeisance, and present here and protect this *yagnya*.

3) *Yama*
Yama, of whom mortals are so afraid, should be invoked in the south.(see no 37 in the chart) His propitiatory verses are:

Om Asi Yamo Asyâdityo Arvannasi Trito Guhyena Vratena
Asi Somena Samayâ Viprakta Âhuste Trîni Divi Bandhanâni
Om Bhûrbhuvah Svah Yamâya Namah
Yama Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ असि यमो अस्यादित्योऽअर्वासि त्रितो गुह्येन व्रतेन
असि सोमेन समया विपृक्त आहुस्ते त्रीणि दिवि बन्धनानि
ॐ भूर्भुवः स्वः यमाय नमः ।
यम इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।

Oh, *Ymdev*, we are all bound by three kinds of bondages but You are above these bondages. You are the one who decides the fate of our lives in *Prithviloka*. Please be pleased with me, take Your seat and protect his *yagnya*.

4) *Nairrti*

The scriptures advise invoking *Nairrti* in the south-west quarter (see no 38 in the chart) with the recitation:

Om Esa Te Nirrte Bhâgastam Jusasva
Om Bhûrbhuvah Svah Nirrtaye Namah Nirrte Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ एष ते निर्ऋते भागस्तं जुषस्व
ॐ भूर्भुवः स्वः निर्ऋत नमः निर्ऋत इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।

Oh, *Nairrtdevi* please take Your seat (in the SW Corner). Be happy and protect the *yagnya*.

5) *Varuna*

Varuna is invoked in the west (see no 39) with the following *mantra*:

Om Imam Me Varuna Shrudhi Havamadyâ Cha Mrdaya Tvâmavasyurâchake
Om Bhûrbhuvah Svah Varunâya Namah Varuna Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ इमं मे वरूण श्रुधि हवमद्या च मृडय त्वामवस्युराचके
ॐ भूर्भुवः स्वः वरूणाय नमः वरूण इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।

Oh, *Varundev* (also known as *Mrday*) I/We am/are seeking protection from You. You bless people and they seek Your favour for fame. Please accept my/our obeisance come here, take Your seat and protect this *yagnya*.

6) *Vâyu*

The wind god, *Vâyu*, should be invoked in the north-west *Vayu kona* (see no 40 in the chart) by chanting:

Om Vâto Vâ Mano Vâ Gandharvâh Saptavim Shatih
Teagre Ashvamayunjamste Asmin Javamâdadhuh
Om Bhûrbhuvah Svah Vâyave Namah
Vâyo Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ वातो वा मनो वा गन्धर्वाः सप्तविं शतिः
तेअग्रे अश्वमाँवमुयुस्ते अस्मिन् जवमादधुः
ॐ भूर्भुवः स्वः वायवे नमः ।
वायो इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।

Translation (see under *Panchlokpal*.)

7) *Kubera*

Kubera or *Soma* is invoked in the north (see no 41 in the chart), for which the sacred formula is:

Om Vayam Soma Vrate Tava Manastanûsu Bibhratah Prajâvantah Sacemahi
Om Bhûrbhuvah Svah Kuberâya Namah Kubera Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ वयं सोम व्रते तव मनस्तनूषु बिभ्रतः प्रजावन्तः सचेमहि
ॐ भूर्भुवः स्वः कुबेराय नमः कुबेर इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।

Oh *Kuber* (or *Som*) we all obey your orders. You are protector of progeny. We worship You. Please be present here and protect this *yagnya*.

8) *Mahâdeva*

Isha or *Mahâdeva* is invoked in the north-east quarter *Isan kona* (see no 42 in the Chart) with the following *mantra*:

Om Tamîshânam Jagatastasthusaspatim Dhiyamjinvamavase Hûmahe Vayam
Pûsâ No Yathâ Vedasâmasadvrdhe Raksitâ Pâyuradabdhah Svastaye
Om Bhûrbhuvah Svah Îshâya Namah Îsha Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ तमीशानं जगतस्तस्थुषस्पतिं धियंजिन्वमवसे हूमहे वयम्
पूषा नो यथा वेदसामसद्वृधे रक्षिता पायुरदब्धः स्वस्तये
ॐ भूर्भुवः स्वः ईशाय नमः ईशा इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।

Oh *Mahadeva* You are Lord of all moving and stationary objects; You are the intelligence among all. You feed all. We pray You for our protection through Your *ganas*. May we always be blessed by Your Supreme Wisdom. Please take Your seat here and protect this *yagnya*.

9) *Brahmâ*

The next deity to the invoked is *Brahmâ*, who should be invited between the east and the north-east (see no 43 in the chart) by the recitation:

Om Brahma Jajnânam Prathamam Purastâdvisîmatah
Surucho Vena Âvah Sa Budhnyâ Upamâ Asya Visthâh Satashcayonimasatashca Vivah
Om Bhûrbhuvah Svah Brahmane Namah Brahman Ihâgaccha Iha Tistha Imam Yajnamabhiraksa |

ॐ ब्रह्मजज्ञानं प्रथमं पुरस्ताद्विसीमतः
सुरूचो वेन आवः स बुध्न्या उपमा अस्य विष्ठाः सतश्चयोनिमसतश्च विवः
ॐ भूर्भुवः स्वः ब्रह्मणे नमः ब्रह्मन् इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।

Oh Lord *Brahma*, You are the Supreme God. There is no one above You. You are Omnipresent. All the *Lokas* are illumined by You. You are sought by all. You are source of all knowledge. You are father, mother and *Isht Dev* of all manifestation. Please take Your seat here and protect this *yagnya*.

10) *Ananta*

Last to be invoked is *Ananta* between the west and the south-west (see no 44 in the chart) with another *mantra*, which is as follows:

Om Namo'stu Sarpebhyo Ye Ke Cha prthivîmanu
Ye Antarikse Ye Divi Tebhyah Sarppebhyo Namah
Om Bhûrbhuvah Svah Svah Ananta Ihâgaccha Iha Tistha Imam Yajnamabhiraksa

ॐ नमो स्तु सर्पेभ्यो ये के च पृथिवीमनु
ये अन्तरिक्षे ये दिवि तेभ्यः सर्प्पेभ्यो नमः
ॐ भूर्भुवः स्वः अनन्त इहागच्छ इह तिष्ठ इमं यज्ञमभिरक्ष ।

Oh, *Annantdev*, You are endless. You are Omnipresent in all the three *lokas*. We pay our obeisance to You. Please be present here and protect this *yagnya*.

c) *Pran Prathistha* (प्राण प्रतिष्ठा)

Carry out *pran prtishtha* (see A21 Chapter 15) and end up with the recitation of words as given in *Avahana* of *grehas* above. However, if worship of *Navgraha* and others is done separately then modify the words accordingly e.g. If worship of *Navgrehas* only is being performed than , then the closing words would be *Suryâdinvgrha Deva Pran Prathistha Smrpyami* after recitation of *Pran Prathistha Mantras* as given in the A21. Similarly for *Panchlokpals*, and *Dikpals*.

For rest of the *Upacharas* follow instructions given in Chapter 15 with modification as shown in *Snkalpa* above.

Short Version

For a short cut one may name nine *grehyas* individually along with their chosen and tutelary gods as given fellow:

<u>*Navgraha*</u> (नवग्रह)

1) *Aum Âdhityay Nmh* (2) *Aum Ishvaray Nmh* (3) *Aum Agnyai Nmh*

(१) ॐ आदित्याय नमः । (२) ॐ ईश्वराय नमः ।(३) ॐ अग्नये नमः ।

2) *Aum Somayai Nmh* (2) *Aum Umayai Nmh* (3) *Aum Jalayai Nmh*

(१) ॐ सोमाय नमः । (२) ॐ उमायै नमः । (३) ॐ जलाय नमः ।

3) *Aum Bomayaî Nmh* (2) *Aum Skndayai Nmh* (3) *Aum Prithvyai Nmh*

(१) ॐ भौमाय नमः । (२) ॐ स्कन्दाय नमः । (३) ॐ पृथिवियै नमः ।

4) *Aum Budhay Nmh* (2) *Aum Naraynayai Nmh* (3) *Aum Vishnuvai Nmh*

(१) ॐ बुधाय नमः । (२) ॐ नारायणाय नमः । (३) ॐ विष्णुवे नमः ।

5) *Aum Gurvey Nmh* (2) *Aum Brahmnai Nmh* (3) *Aum Indrayai Nmh*

(१) ॐ गुरवे नमः । (२) ॐ ब्रह्मणे नमः । (३) ॐ इन्द्राय नमः ।

6) *Aum Shukrayai Nmh* (2) *Aum Indrayai Nmh* (3) *Aum Indranyai Nmh*

(१) ॐ शुक्राय नमः । (२) ॐ इन्द्राय नमः । (३) ॐ इन्द्राण्यै नमः ।

7) *Aum Snshchrayai Nmh* (2) *Aum Ymai Nmh* (3) *Aum Prajapatyai Nmh*

(१) ॐ शनैश्चराय नमः । (२) ॐ यमाय नमः । (३) ॐ प्रजापतये नमः ।

8) *Aum Rehuve Nmh* (2) *Aum Kalayai Nmh* (3) *Aum Srpbhyo Nmh*

(१) ॐ राहवे नमः । (२) ॐ कालाय नमः । (३) ॐ सर्पेभ्यो नमः ।

9) *Aum Ketve Nmh (2) Aum Chitrgupt Nmh (3) Aum Brhmne Nmh*

(१) ॐ केतवे नमः । (२) ॐ चित्रगुप्त नमः । (३) ॐ ब्रह्मणे नमः ।

Panchlokpal (पंचलोकपाल)

1) *Om Vinaykai Nmh* (2) *Om Durgayai Nmh* (3) *Om Vayve Nmh*

(१) ॐ विनायकाय नमः ।(२) ॐ दुर्गायै नमः । (३) ॐ वायवे नमः ।

(4) *Om Âkashayai Nmh* (5) *Om Ashvibhyai Nmh*

(४) ॐ आकाशाय नमः । (५) ॐ अशिवभ्यां नमः ।

1) *Om Vastoshptye Nmh* (2) *Om Kshetradiptye Nmh*

(१) ॐ वास्तोष्पतये नमः । (२) ॐ क्षेत्राधिपतये (क्षेत्रपालाय) नमः ।

Dash Dikpal (दशदिक्पाल)

1) *Om Indrayai Nmh* (2) *Om Agnye Nmh* (3) *Om Ymai Nmh*

(१) ॐ इन्द्राय नमः । (२) ॐ अग्नये नमः । (३) ॐ यमाय नमः ।

4) *Om Nirttntyai Nmh* (5) *Om Varunaye Nmh* (6) *Om Vayve Nmh*

(४) ॐ निर्ऋतये नमः । (५) ॐ वरूणाय नमः । (६) ॐ वायवे नमः ।

7) *Om Kuberaye Nmh* (8) *Om Ishanaye Nmh*

(७) ॐ कुबेराय (सोमाय) नमः । (८) ॐ ईशानाय नमः ।

9) *Om Brhmne Nmh* (10) *Om Anntaye Nmh*

(९) ॐ ब्रह्मणे नमः । (१०) ॐ अनन्ताय नमः ।

After above recitation of names one can go ahead with collective form of address for various steps of an *Uppchara* (*Panch, Daskk* or *Shoshopacharas*).

B7) *Nândi Mukha Shraddha* (नन्दीमुखा श्राद) (Also known as *Abhyudaya*)

It is an act of invoking *pitras* (dead ancestors) on auspicious occasions to have their blessings. This *anga* proceeds or follows main *Sanskara*. Since it is an auspicious *karma*, it differs from the usual *Shraddhas* in the following ways.

1) Rice is used in place of sesamum for offering of oblations to *pitrs*
2) Mysticial call that accompanies usual *Shraddha* is *Svadhâ* but in this the mystical call is

Svaha (as is done in *homas*).

3) Usually *Shraddha* is performed by males, but in this case *Shraddha* is performed by females.
4) Usual order of invocation of *pitrs* in usual *Shraddha* starts from father (*Pitru*) to grand father-great grand father and then from mother (*Matru*) to grand mother-great grand mother but in this *Shraddha* it is just the reverse. First to be invoked is *Paternal* Great Grand mother (*Prapitâ Mahi*) – Grand mother (*Pita Mahi*) – Mother (*Matru*) along with their respective husbands followed by similar ancesstors from mothers side great great grand mother (*Vrd Pramata Mahi*), great grand mother (*Pramata Mata Mahi*), grand mother (*Mata Mahi*) alond with their husbands. Only these six *Pitrs* are invoked for seeking blessings (see *Anga* A16 for naming of *Pitras* in *Sanskrit*).
5) *Vishvedavas* invoked during usual *Shraddha* are *Pururava* and *Ardrava*, but in this *Shraddha Vishvedavas* invoked are *Satya* and *Vasu*.
6) There are no libation of water or feeding of *ghee* in the sacrificial fire. Offering of rice balls (*Pindas*) and refreshing drinks are made to *Pitrs*.
7) *Yajnopavit* is worn in *Savya* manner (i.e. from left shoulder to right side) as against usual *Shraddha* where *yagnopavit* is worn in *apsavena* manner (i.e. from right shoulder to left side) performer.
8) If performer's parents are alive, then performance of *Nandi Shraddha* is forbidden. However, if mother is dead, but father alive, then in that case *Shraddha* of mother and grand mother can be performed. Similarly if mother is alive but father is dead, then in that case, *Shraddha* of maternal grand fathers great grandfather are performed.

Preparatory

Prepare eight small altars and place leaves of *dhaka* tree (or in its place leaves of some other fruit tree such as mango or lotus leaves) on these altars. These are seats of two *Vishvedevas* and Six *pitras*. Place *Kusha* grass on all these eight seats Performer should sit facing east.

Puja

1) **Snklpa** (see A2) – end with words :

Nandi Shraddhm Ahm Karishhye (नन्दी श्रादमहं करिषये)

Offer *Arghya* (mixture of rice and flowers).

2) **Washing feet** of *Vishvdevas and ancestors-*

i) *Vasudevas*

Spirinkle water on 2 leaves housing *Visvedevas* and recite following words:-

Om Nândimukhâh Satyavasusamjnakâh Vishvedevâh
Om bhûrbhuvah Svah Idam Vah Pâdyam Pâdâvanejanam Pâdapraksâlanam Vrddhih

ॐ नान्दीमुखाः सत्यवसुसंज्ञकाः विश्वेदेवाः
ॐ भूर्भुवः स्वः इदं वः पाद्यं पादावनेजनं पादप्रक्षालनं वृद्धिः ।

ii) Paternal side ancesters

Offer water oblation to the next three *palâsha* leaves one after another for ones father and others with the recitation:

Om Svagotrâh Prapitâmahâh Pitâmaha Pitr Sapatnîkâh Nândîmukhâh
Om Bhûrbhuvah Svah Idam Vah Pâdyam Pâdâvanejanam Pâdapraksâlanam Vrddhih

ॐ स्वगोत्राः प्रपितामहाः पितामह पितृ सपत्नीकाः नान्दीमुखाः
ॐ भूर्भुवः स्वः इदं वः पाद्यं पादावनेजनं पादप्रक्षालनं वृद्धिः ।

(May this water wash the feet of my *Sugotra* (same *gotra*) great grand father, grand father and father along with their wives and their *vrd* (older) ancesstors).

iii) Maternal side ancestors

The next act of offering oblation to the remaining three leaves is performed for the great great grand mother, great grand mother and grandmother and their ancestors with the following *mantra*:

Om Dvitîyagotrâh Vrddhapramâtâmahâh Pramâtâmah Mâtâmaha Sapatnîkâh Nândîmukhâh
Om bhûrbhuvah Svah Idam Vah Pâdyam Pâdâvanejanam Pâdapraksâlanam Vrddhih

ॐ द्वितीयगोत्राः वृद्धप्रमातामहाः प्रमातामह मातामह सपत्नीकाः नान्दीमुखाः
ॐ भूर्भुवः स्वः इदं वः पाद्यं पादावनेजनं पादप्रक्षालनं वृद्धिः ।

(May this water wash the feet of my *Dvitiya gotra* (*devine gotra*) great great grand mother, great grand mother and grand mother along with their husband and their ancestors)

3) **Offering seats on *Kusha* grass**

i) *Vishvedevas*

Place two *Kusha* grass blades on two seats of *Vishvedevas* with the following recitation:

Om Satyavasusamjnakânam Vishvesâm Devânam Nândîmukhânam
"Om Bhûrbhuvah Svah Idamâsanam Sukhâsanam Nândîshrâddhe Ksanau Kriyetâm Tathâ Prânpumsâm Bhavantau Prâpnutah"

ॐ सत्यवसुसंज्ञकानां विशवेषां देवानां नान्दीमुखनाम्
"ॐ भूर्भुव स्वः इदमासनं सुखसनंनान्दीश्राद्धे क्षणौ क्रियेतामु तथा
प्रान्पुंसा भवन्तौ प्राप्नुतः"

ii) Paternal grandparents

Place three blades at the seats of three parents from paternal side with the recitation:

Om Svagotrâh Prapitâmahâh Pitâmaha Pitr Sapatnîkâh Nândîmukhâh
Om Bhûrbhuvah Svah Idamâsanam Sukhâsanam Nândîshrâddhe Ksanau Kriyetâm Tathâ Prânpumsâm Bhavantau Prâpnutah

ॐ स्वगोत्राः प्रपितामहाः पितामह पितृ सपत्नीकाः नान्दीमुखाः
ॐ भूर्भुव स्वः इदमासनं सुखसनंनान्दीश्राद्धे क्षणौ क्रियेतामु
तथाप्रान्पुंसा भवन्तौ प्राप्नुतः

iii) Maternal Grandparents

Place *Kusha* blade of grass on the seats to the maternal grandparents on the remaining three leaves and recite the following *mantra*:

Om Dvitîyagotrâh Vrddhapramâtâmahâh Pramâtâmah Mâtâmaha Sapatnîkâh Nândîmukhâh
"Om Bhûrbhuvah Svah Idamâsanam Sukhâsanam Nândîshrâddhe Ksanau Kriyetâm
Tathâ Prânpumsâm Bhavantau Prâpnutah

ॐ द्वितीयगोत्राः वृद्धप्रमातामहाः प्रमातामह मातामह सपत्नीकाः नान्दीमुखाः
'ॐ भूर्भुव स्वः इदमासनं सुखसनंनान्दीश्राद्धे क्षणौ क्रियेतामु
तथाप्रान्पुंसा भवन्तौ प्राप्नुतः'

4) Offering flowers and aromatics

i) *Vishvedevas*

Put flowers and aromatics on the leaves for *vishvedevas* with the recitation:

Om Satyavasusamjnebhyo Vishvebhyo Devebhyo Nândîmukhebhyah
Idam Gandhâdyarcanam Svâhâ Sampadyatâm Vrddhih || 1 ||

ॐ सत्यवसुसंज्ञेभ्यो विशवेभ्यो देवेभ्यो नान्दीमुखेभ्यः
इदं गन्धाद्यर्चनं स्वाहा संपद्यतां वृद्धिः ।। १ ।।

ii) Paternal Grandparents

Om Svagotrâh Prapitâmahâh Pitâmaha Pitr Sapatnîkâh Nândîmukhâh
Idam Gandhâdyarcanam Svâhâ Sampadyatâm Vrddhih || 2 ||

ॐ स्वगोत्राः प्रपितामहाः पितामह पितृ सपत्नीकाः नान्दीमुखाः
इदं गन्धाद्यर्चनं स्वाहा सम्पद्यतां वृद्धिः ।। २ ।।

iii) Maternal Grandparents

Om Dvitîyagotrâh Vrddhapramâtâmahâh Pramâtâmah Mâtâmaha Sapatnîkâh Nândîmukhâh
Idam Gandhâdyarcanam Svâhâ Sampadyatâm Vrddhih || 3 ||

ॐ द्वितीयगोत्रेभ्यो मातामहप्रमातामहवृद्ध-प्रमातामहेभ्यः सपत्नीकेभ्यो नान्दीमुखेभ्यः
इदं गन्धाद्यर्चनं स्वाहा सम्पद्यतां वृद्धिः ।। ३ ।।

5) Offering food

Offer food adequate enough to satiate a *Brâhmana*. Either raw rice or gold can also be offered instead of food . If even these are lacking, offer whatever fee you are capable of giving. The following *mantras* should be recited when making gifts of food grains, etc. to the *Vishvedevas*, father, grandmother, etc. in the given order:

i) *Vishvedevas*

Om Satyavasusamjnakebhyo Vishvebhyo Devebhyo
Nâmdîmukhebhyo Brâhmanayugma Bhojanaparyâptamannam
Tanniskrayîbhûtam Kimciddhiranyam Dattamamrtarûpena Svâhâ Sampadyatâm Vrddhih || 1 ||

ॐ सत्यवसुसंज्ञकेभ्यो विश्वेभ्यो देवेभ्यो
नांदीमुखेभ्यो ब्रह्मणयुग्म भोजनपर्याप्तमन्नं
तन्निष्क्रयीभूतं किंचिद्धिरण्यं दत्तामममृतरूपेण स्वाहा संपद्यतां वृद्धिः ।। १ ।।

ii) Paternal Grandparents

Om Svagotrâh Prapitâmahâh Pitâmaha Pitr Sapatnîkâh
Nândîmukhâh Nâmdîmukhebhyo Brâhmanayugma Bhojanaparyâptamannam
Tanniskrayîbhûtam Kimciddhiranyam Dattamamrtarûpena Svâhâ Sampadyatâm Vrddhih

ॐ स्वगोत्राः प्रपितामहाः पितामह पितृ सपत्नीकाः
नान्दीमुखाः नान्दीमुखाभ्योः ब्रह्मणयुग्म भोजनपर्याप्तमन्नं
तन्निष्क्रयीभूतं किंचिद्धिरण्यं दत्तामममृतरूपेण स्वाहा संपद्यतां वृद्धिः ।। २ ।।

iii) Maternal Grandparents

Om Dvitîyagotrebhyo Mâtâmahapramâtâmahavrddha Pramâtâmahebhyah
Sapatnîkebhyo Nândîmukhebhyo Brâhmanayugma Bhojanaparyâptamannam
Tanniskrayîbhûtam Kimciddhiranyam Dattamamrtarûpena Svâhâ Sampadyatâm Vrddhih || 3 ||

ॐ द्वितीयगोत्रेभ्यो मातामहप्रमातामहवृद्ध-प्रमातामहेभ्यः
सपत्नीकेभ्यो नान्दीमुखेभ्यो ब्रह्मणयुग्म भोजनपर्याप्तमन्नं
तन्निष्क्रयीभूतं किंचिद्धिरण्यं दत्तामममृतरूपेण स्वाहा संपद्यतां वृद्धिः ।। ३ ।।

6) Offering Barley milk and water

i) *Vishvedevas*

Om Nândîmukhâh Satyavasusamjnakâh Vishvedevâh Prîyantâm || 1 ||

ॐ नान्दीमुखाः सत्यवसुसंज्ञकाः विश्वेदेवाः प्रीयन्ताम् ।।

ii) Paternal Grandparents

Om Svagotrâh Prapitâmahâh Pitâmaha Pitr Sapatnîkâh Nândîmukhâh Prîyantâm || 2 ||

ॐ स्वगोत्राः प्रपितामहाः पितामह पितृ सपत्नीकाः नान्दीमुखाः प्रीयन्ताम् ।।

iii) Maternal Grandparents

Om Dvitîyagotrebhyo Mâtâmahapramâtâmahavrddha Pramâtâmahebhyah
SapatnîkebhyoNândîmukhebhyo Prîyantâm ||

ॐ द्वितीयगोत्रेभ्यो मातामहप्रमातामहवृद्ध-प्रमातामहेभ्यः
सपत्नीकेभ्यो नान्दीमुखेभ्यो प्रीयन्ताम् ।

7) Paying sacrificial fee (*Dakdhina*)

The next step in the ritual brings it to the last stage when the householder seeks the blessings of the

brâhmanas. At the conclusion the householder should resolve to offer the sacrificial fee separately in the name of *Vishvedevas*, paternal and maternal ancestors in the following recitations:

i) *Vishvedevas*

Om Satyavasusamjnakebhyo Vishvebhyo Deveb
Nândîmukhebhyah KrtasyaNândîshrâddhasya Phalapratisthâsiddhyartham
Drûksâmalakayavamûlaniskrayîbhûtâm DaksinâmDâtumahamutsrje || 1 ||

ॐ सत्यवसुसंज्ञकेभ्यो विशवेभ्यो देवेभ्यो
नान्दीमुखेभ्यः कृतस्य नान्दीश्राद्धस्य फलप्रतिष्ठासिद्धयर्थें
द्राक्षामलकयवमूलनिष्क्रयीभूतां दक्षिणां दातु-महमुतसृजे ।। १ ।।

ii) Paternal Grandparents

Om Svagotrâh Prapitâmahâh Pitâmaha Pitr Sapatnîkâh Nândîmukhâh
KrtasyaNândîshrâddhasya Phalapratisthâsiddhyartham
Drûksâmalakayavamûlaniskrayîbhûtâm Daksinâm Dâtumahamutsrje

ॐ स्वगोत्राः प्रपितामहाः पितामह पितृ सपत्नीकाः नान्दीमुखाः
कृतस्य नान्दीश्राद्धस्य फलप्रतिष्ठासिद्धयर्थें
द्राक्षामलकयवमूलनिष्क्रयीभूतां दक्षिणां दातु-महमुतसृजे ।।

iii) Maternal Grandparents

Om Dvitîyagotrebhyo Mâtâmahapramâtâmahavrddha Pramâtâmahebhyah
Sapatnîkebhyo Nândîmukhebhyo Phalapratisthâsiddhyartham
Drûksâmalakayavamûlaniskrayîbhûtâm Daksinâm Dâtumahamutsrje

ॐ द्वितीयगोत्रेभ्यो मातामहप्रमातामहवृद्ध-प्रमातामहेभ्यः
सपत्नीकेभ्यो नान्दीमुखेभ्यो फलप्रतिष्ठासिद्धयर्थें
द्राक्षामलकयवमूलनिष्क्रयीभूतां दक्षिणां दातु-महमुतसृजे ।।

Hey maternal grandparents (of three generation) of a different *gotra* (from mine) please come here along with your wives. For your satisfaction I have provided *phalmuls* (vegetables fruits etc) along with *dakshina* (wages) to two *nandimukh brahmans.*

The *Brâhmanas* shall say '*Susampannam*' after the fee has been paid. The function should end with the following *mantra*:

Om Vâje Vâje Vata Vâjino Dhanesu Viprâ Amrtâ Rtajnâh
Asya Madhvah Pibata Mâdayadhvam Trptâ Yâta Pathibhirdevayânam

ॐ वाजे वाजे वत वाजिनो धनेषु विप्रा अमृता ऋतज्ञाः ।
अस्य मध्वः पिबत मादयध्वं तृप्ता यात पथिभिर्देवयानै : ।।

Parikrama (*Visarjn*)
Oh my *pitras* who were righteous and truthful. Please accept this nectar like water so that you may go up into heaven through the path of *devas*.

8) *Prarthana*

Let the householder then entreat the *Brâhmanas* to declare the ceremony closed with their own blessings and those of the manes. Let the *Brâhmanas* declare (*astu paripârnah*) and mutter the following verses to mark he end of the rites:

Pramâdât Kurvatâm Karma Pracyavetâdhvaresu Yat
Smaranâdeva Tadvisnoh Sampûrnam Syâditi Sthitih || 1 ||

प्रमादात् कुर्वतां कर्म प्रच्यवेताध्वरेषु यत् ।
स्मरणादेव तद्विष्णोः सम्पूर्णं स्यादिति स्थितिः ।। १ ।।

Whatever deficiencies may have been left in the performance of this *karma*, may please be condoned.

Yasya Samrtyâ Ca Nâmoktyâ Tapoyajnakriyâdisu
Nyûnam Sampûrnatâm Yâti Sadyo Vande Tamacyutam || 2 ||

यस्य स्मृत्या च नामोक्त्या तपोयज्ञक्रियादिषु ।
न्यूनं सम्पूर्णतां याति सद्यो वन्दे तमच्युतम् ।। २ ।।

By remembering, or by just naming *Achuta* (*Vishnu*) whatever deficiencies might have remained in the performance of ritual, are removed by Him. Oh *Achula* (*Vishnu*) please accept my obeisance.

The curtain drops with the householder concentrating on the Lord, so that his shortcomings evident in the performance of the rites may be condoned:

Om Visnave Namah Visnave Namah Visnave Namah

ॐ विष्णुवे नमः विष्णुवे नमः विष्णुवे नमः ।

B8) *Kshtrpal Pujn*

Kshtrapals are protectors of fields and are beneficial to mankind. (see Chapter 5). There are 49 *Kshtrpals* who are worshiped on major *Samskaras* along with *Kalash*. Generally two small pots mark their presence. In earlier time every *Kashmiri Pandit* family used to keep two small pots (called *Saniwari*) in the kitchen by the side of the hearth. The lady of the house would place cooked rice in these two pots before serving to the family members. These *Kshtrpals* also receive worship in *Navgreh homa* (see B6). Since it is time consuming to name all the 49 *Kshtrpals* generally they are invoked collectively by the *Mntra*.

Om Bhur Bhuvh Svah Kshetradipalye Nmh

ॐ भूर्भुवः स्वः क्षेत्राृदिपतिये नमः

Or

Ekon Pnchasht (49) *Kshetr Pal Byo Nmh*

ॐ भूर्भुवः स्वः ऐकोनपचांशत क्षेत्र पालाभ्यः नमः

They are worshiped by *Shodshopachara* or *Dashopachara* or *Panchopachara*. The invocation of 20 prominent *Kshtrapals* is as under:

1) *Om Drshtre Nmh* (ॐ द्रषटे नमः)
2) *Updrshtre Nmh* (ॐ उपद्रषटे नमः)
3) *Khyatre Nmh* (ॐ ख्यात्रे नमः)
4) *Upkhyatre Nmh* (ॐ अपख्यात्रे नमः)
5) *Anukhyatre Shastre Nmh* (ॐ अनुख्याते शास्त्रे नमः)
6) *Shr nvte Nmh* (ॐ श्रृण्वते नमः)
7) *Upshr nvte Nmh* (ॐ अपश्रण्वते नमः)
8) *Ste Nmh* (ॐ सते नमः)
9) *Aste Nmh* (ॐ असते नमः)
10) *Jatay Nmh* (ॐ जाताय नमः)
11) *Janishymany Nmh* (ॐ जनिष्यमाणय नमः)
12) *Bhutey Nmh* (ॐ भूताय नमः)
13) *Bhvishyte Nmh* (ॐ भविशयते नमः)
14) *Chkshushhe Nmh* (ॐ चक्षुषे नमः)
15) *Shrotray Nmh* (ॐ श्रोत्राय नमः)
16) *Mnse Nmh* (ॐ मनसे नमः)
17) *Vache Nmh* (ॐ वाचे नमः)
18) *Brhmne Nmh* (ॐ ब्रहमणे नमः)
19) *Shantay Nmh* (ॐ शान्ताये नमः)
20) *Tpse Nmh* (ॐ तपसे नमः)

B9) *Homa* (होमा) (Act of offering oblations in *Agni*)

(see Figure). *Agni* fire god is also known by following names:

1) *Jâta Vedas* – All knowning.
2) *Havya Vâhana* – carrier of offerings to *Devas*.
3) *Kâvya Vâhana* – carrier of offerings to *Pitras*.

Agni receives offerings and simultaneously converts these offerings into those forms in which they are liked by *Devas* on *Pitrs*.It is because of this quality in *Agni* that makes it an important *Anga* in various *Samskaras* and *homa yagnyas* for deities such as *Mahâ Ganapati Homa*, *Maha Rudra Homa* or *Navagraha Homa*, *Mrtynjaya Homa* etc.

Utinsels etc. Required. (see Chapter 15)

1) *Darvâ* / Spoon with a long hand and one head.
2) *Shruva* spoon with long handle with two heads.

3) *Pranita Patr* (for water).
4) *Ajaya Patr* for *ghee.*
5) Lots of *darbha* grass.

Agni Mukha

Agni mukha is an act of symbolic purification of vessels (*patras*) leaves (*dharvis*). *Ghee* (*ajya*) by *darbha*. It is mostly action oriented. Use of *mantra* is limited.

Whereever *ahuties* (oblation) of *ghee* and other objects are needed to be done, the accompanying *mantras* called *Homa Vytahrtis,* are as under:

Homa Vyahrtis

Bhuh Svaha	*Agnaye Indur* (this is for *Agni*)	*Na Mum* (not mine)
Bhuwah Svaha	*Vayuvay Indan* (this is for *Yau*)	*Na Mum* (not mine)
Svah Svaha	*Savitur Idam* (this is for *Surya*)	*Na Mum* (not mine)
Aum Bhur Bhuvah Svah-Svah	*Prajapatye Idam* (this is for *prajapati*)	*Na Mum* (not mine)

The various steps are as follows:

1) Sthandita (preparation of *Agni kund*) – Preparation of sacrificial ground by digging, ploughing, leveling etc. This is symbolically done by *Samidh* or *Darbha*. A small square platform is made by bricks and mud to house the *Agni* called *Agni Kund.*
2) Prâk Toyam – A small water vessel is kept, in the east of kund ,to prevent evil forces from entering, while allowing entry to *devas* only.
3) Agnim Idhva – To light fire from some other source (to kindle flame).
4) Patrosâdana – Placing vessels on the *darbha* seat in west (upside down) and other implements.
5) Pavitra Samiskara – two *darbhas* are cut properly to the specified length, having a sharp tip, dipped into water and wiped from root to tip with water. Now this becomes purified and can act as purifier.
6) Prokshani Samskara – (Sprinkling of consecrated water).
All the vessels are touched with *pavitra* (purified as stated above) and the placed in normal position. Other purification (*prokshana*) acts are:
   i) Place *pavitra* on top of *Prokshana Patra* (vessel) and then fill it with water.
   ii) Add *Aksht* (unbroken rice) to this *patra*.
   iii) Purify all materials by sprinkling water kept in *Prokshana patra*.
   iv) Place this *Prokshana Patra* on the right hand side of the *karta* (performer) who faces east.

7) <u>*Pranita Samskara*</u> (Pot kept by the side of *Agni*). Various steps for purification are as:

   i) Filling water though *Pavitra* by placing *darbha* on top of vessel and then filling water.
   ii) Adding *akshat* (unbroken rice) to water.
   iii) *Utpavana* move *darbha* (from west to east) with *pavitra*.
   iv) Lift *patra* utpo nose and then keep it down on the North.
   v) Cover mouth with *darbha*.
   vi) *Utter Namah* to *Varuna* for successful completion of worship.

8) <u>*Ajaya Samskara*</u> (purification of ghee). It has following steps.
   i) *Ghee* is melted in *agni* and then a small quality is poured in *Agni kund* through *pavitra*.
   ii) Take out some burning charcoal from *Agnikund*, place it on north of kund and heat *ghee* again on these Charcoals.
   iii) A *darbha* lighted in *agni* fire is brought near *ghee* and thrown in south west direction.
   iv) Take 2 *darbhas*, cut small pieces from tip. Wipe both portions with water, place the tip pieces in *Ajay patra*.
   v) The other portion of the *darbha* is lighted, taken around *Ajay patra* in *Pradakshina* mode (clockwise). The *darbhas* are then thrown to the north.
   vi) *Ajaya patra* is moved to north of *Kund*.
   vii) The chercoal taken out from *Agni kund* is put back in the *Agni kund*.
   viii) *Utpavana* of *Ajayapatra* (from west to east).
   ix) *Pavitra* knot untied and thrown into *Agni*.

9) <u>*Darvi/Sruva Samskara*</u> - (Purification of spoons used for *Ahuties*) of *ghee* & other materi-als. It has following acts:

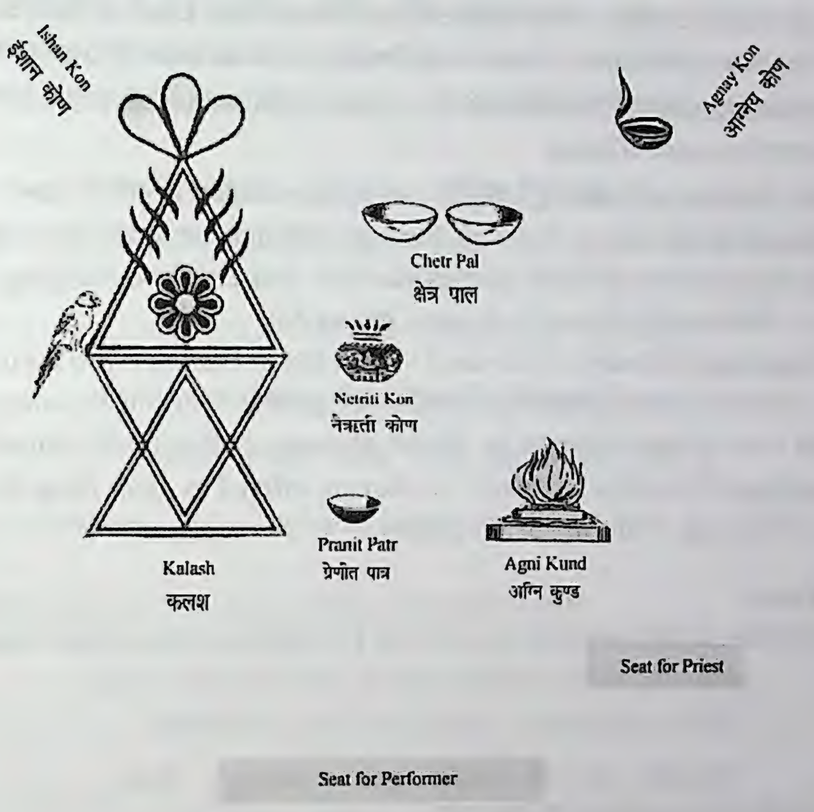
   i) Symboltic heating in *Agni*.
   ii) Wiping with *darbha*.
   iii) *Agni* heating.
   iv) *Prokshana* (sprinkling of water with *pavitra*).

10) <u>*Paridhi*</u> (Keeping away evil forces) - *Darbha* placed around *Agni kund* in 3 direction NWS (in the east *prak toyan* has already been established see Item 2 above.).
11) <u>*Agni Parishechana*</u> - It is an act of surrounding with continuous water drops, any object (food, *agni* etc). This acts as a boundary within which anything that is placed is purified by subsequent *mantras*.
    Deities *Aditi, Anumati, Sarasvati Devies & Savitr* are addressed while pouring water.
    Recite name of deity and close with the words *Anumanyasva Prasuva* (अनुमानयास्वा प्रसुवा).
12) <u>*Idhma Homa*</u> – 15 *darbhas* dipped in ghee are offered to *Agni* (*Mntra – Om Bhuv Bhvh Svah* (ॐ भूर्भुव स्वः).
13) <u>*Âghâra Homa*</u> – Libations of *ghee* are poured as a continuous stream (*dhara*) with *Darvi/ Sruva* spoons across the *Agni* from NW (*Vayu*) to SE (*Agni*) direction for *Prajapati* and

from SW (*Nirriti*) to NE (*Ishana*) direction for *Indra* (see Figure).

14) *Ajây Bhaga* – In the *Agni Kunda*, 3 *homas* are performed in sepearate places i.e. NE, SE and Centre. This symbolises that the sacred fire has now two eyes and a mouth (*mukha*) and thus fit for receiving oblations. That is why this anga is called *Agni Mukka*.

15) *Sarva Prayashchitta* – *Homa* to *Prajapati* as atonement for all faults that might have occurred during above action with the *mantra* (*Om Bhur Bhuva Svah*).



A *homa* like *puja* has three parts:

a) *Purvanga* or *Purv Bhaga*.
b) *Main anga* or *Pradhan Bhaga*.
c) *Uttâr anga* or *Uttara Bhaga*.

a) ***Purvanga*** (The performer sits facing north)

1) *Archam* (see A20).
2) *Ganpâti Puja* (A6)
3) *Snklpa* for *homa* (see A2).
4) Establishment of *Kalasha* (B1).
5) *Agni Mukha* (see Figure) (having *Agni* for mouth).

b) *Pradhan Anga*

Homas as per *Karma/Samskara* e.g. *Vivaha, Upanyana* etc.

c) *Uttara Bhaga*

1) Jayadhi Homa (जयाधि होमा) – (B10) After the main deities of the *Karma* have been propitiated, it is now the turn of Subordinate deities to receive oblations. The categories of the subordinate deities are those who represent abstract qualities, Lords of different spheres, *Gandharvas* along with *Apsaras* and even *Brahma* with the request to protect knowledge.
2) Prayashchita Homa (प्रायश्चिता होमा) (B11) - To atone for faults that might have crept in during the performance of homa.
3) Purn Ahuti/Svishtakrt Homa (पूर्ण आहुति) (see B12) - *Ahuties* given to *agni*. The recitation depends on the *Samskara* e.g. In *Vivah, Purn Ahuti* hymns carry prayers for happiness of couple, giving examples of noble couples like *Ram, Sita, Lakshmi, Narayan, Shiva, Parvati* etc. followed by *Shanti Path* (see Chapter 22).
4) Varuna Upasthana (Goodbye to *Varuna*) - The water in *Pranita Pâtra* is poured in four directions and the remaining water is poured on the ground. With this *Prokshana* (sprinkling of water) is done on the performer i.e. *Karta*. *Ahuties* are offered with *Gayatri Vyahrties*.
5) Agni Upasthana (Good bye to *Agni*) - *Ahuties* are offered to *Agni, Vayu, Surya, Chandra, Vishnu* etc. with *Gayatri Vyahrties*.

Short Version of *Homa*

The Procedure given above is for *homas* on major event, for other purposes a short version is as follows:

Purva Bhaga

1) Established fire in *Agni kund* or *Agni* pot
2) Place *Pranit Patr with* water and *Vishtur* in it.
3) *Pran Pratishtha* (see A25)
   Sprinkle water with *Vashthru* or *Darbha* on the fire pot, three times.
4) Burn tips of two *darbhas* in the fire pot and then place them on the right side (i.e. south) of fire pot. Recite following words:

Nirdgdhm Rksho Nirdgdha Ratir Apagne, Agni Mamadm Jhi Nishhkrvya Dm Sidha Devyjnm Vh

निदगंध रक्षो निर्दग्धा रातिर अपाग्ने अग्नि मामादं जहि निष्क्रव्या दं सीधा देवयजनं वह ।

5) Pranayam (see A10).
6) Purifying *Agni* – Sprinkle water from *Pranitpatr* nine times on the *Agni* pot with *Vshthur* with following recitations:

   i) *Rtmtvya Styen Perismu Hyami* (ऋतंत्वया सत्येन परिसमू ह्यामि) (for custodians of cosmic order *Rita* I am offering this water oblations.)

ii) *Stym Tvrtenm Perismuhyami* (सत्यं त्वर्तेनं परिसमूह्यामि) (for Custodians of truth I am offering this water oblation).

iii) *Rit Styamyam Tva Perismuhyami* (ऋतं सत्याम्यां त्वा परिसमूह्यामि) (for custodian of *Rita* and truth .....).

iv) *Ritm Tva Styen Pryukshami* (ऋतं त्वा सत्येन पर्युक्षामि) (For *Ritm* I am offering oblations without any recitations).

v) *Stym Tvrten Pryukshami* (सत्यं त्वर्तेन पर्युक्षामि) (For truth.....).

vi) *Rit Styabhyam Tva Pryukshami* (ऋतं सत्याभ्यां त्वा पर्युक्षामि) (For both *Rita* and *Stya*......)

vii) *Ritm Tva Styen Perishhinchami* (ऋतं त्वा सत्यन परिषञ्चामि) (For *Rita* I am sprinking the water).

viii) *Stym Tvrten Perishhinchami* (सत्य त्वर्तेन परिषञ्चामि) (For *Satyam* I am ......).

ix) *Ritm Satyabhyam Tva Perishhinchami* (ऋतं सत्याभ्यां त्वा परिषञ्चामि) (For Both *Ritm* and *Satym*......).

7) Place pieces of *darbha* on all four sides of *Agni* poth and recite.

Ygnsy Sntitir Asy Ygnsy Tva Snttyai Strnami

यज्ञस्य सन्ततिर असि यज्ञस्य त्वा सन्तत्यै स्तृणामि

(*Ygnya* you are eternal and you are called eternal).

8) Offering *Tilak* and flowers to *Agnipot* recite the words:

Agnye Shukarudhay Svaha Sahitay Trinetray Tejrupay
Smalubnm Gndo Nmh, Argho Nmh Pushpm Nmh

अग्नये शुकारूढाय स्वाहा सहिताय त्रिनेत्राय तजोरूपाय
समालभन गन्धो नमः अधो नमः पुष्प नमः

(I offer *Tilak, Argya*, flowers to *Agni* which is moving in all directions and has the vision of three eyes, and is full of vigour.).

B10) *Jayadhi Homa* (जयाधि होमा)

Ahuties (oblation) are offered to following deities:

1) *Agni – Agniyay Svaha* (अग्नियै स्वाहा)
2) *Indra – Indraye Svaha* (इन्द्रायै स्वाहा)
3) *Yama – Yamai Svaha* (यमायै स्वाहा)
4) *Vayu – Vayuai Svaha* (वायुयै स्वाहा)
5) *Surya – Suryai Svaha* (सुर्यये स्वाहा)
6) *Chandra – Chandrai Svaha* (चन्द्राये स्वाहा)

7) *Brhaspati – Brhaspatai Svaha* (ब्रहस्पते स्वाहा)
8) *Mitra – Mitrai Svaha* (मित्राये स्वाहा)
9) *Varuna – Varunai Svaha* (वरूणाये स्वाहा)
10) *Soma – Somai Svaha* (सोमाये स्वाहा)
11) *Savitr – Svitrai Svaha* (स्वीत्राये स्वाहा)
12) *Rudra – Rudrai Svaha* (रूद्रायै स्वाहा)
13) *Tvastr – Tvastrai Svaha* (तवस्त्रायै स्वाहा)
14) *Vishnu – Vishnuai Svaha* (विषणायै स्वाहा)
15) *Marutas – Marutasai Svaha* (मारूतासयै स्वाहा)
16) *Prajapati – Prajapatai Svaha* (प्रजापतयै स्वाहा)
17) *Bhu – Bhuvai Svaha* (भुवायै स्वाहा)
18) *Bhvah – Bhvahai Svaha* (भुवाहायै स्वाहा)
19) *Svah – Svahai Svaha* (स्वाहये स्वाहा)
20) *Gayatri Mntra* (गायत्री मन्त्र)

B11) *Prayaschita Homa Ahuties* (प्रायश्चिता होमा आहुतियां)

There are fifteen *ahuties* but generally following 10 are recited:

1) *Agne PrayshchiteTv Devanam Prayashchitisi Yasyam Bhrsha Tnstamsya Naashy Svaha*

अग्ने प्रायष्विते त्वदेवानां प्रायष्वतिसि यास्यां भृशा तनुस्तामस्या नाशय स्वाहा

(Oh *Devas*, whatever mistakes have taken place during performance of *Homa*, please remove their ill effect).

2) *Vayu Prayashchite Tv Devanam Prayashchitisi Yasyam Bhrsha Tnstamsya Naashy Svaha*

वायो प्रायष्विते त्वदेवानां प्रायष्वतिसि यास्यां भृशा तनुस्तामस्या नाशय स्वाहा

3) *Surya Prayashchite Tv Devanam Prayashchitisi Yasyam Bhrsha Tnstamsya Naashy Svaha*

सूर्या प्रायष्विते त्वदेवानां प्रायष्वतिसि यास्यां भृशा तनुस्तामस्या नाशय स्वाहाः

4) *Chandr Prayashchite Tv Devanam Prayashchitisi Yasyam Bhrsha Tnstamsya Naashy Svaha*

चन्द्र प्रायष्वित त्वदेवानां प्रायष्वतिसि यास्यां भृशा तनुस्तामस्या नाशय स्वाहा

5) *Vishnu Prayashchite Tv Devanam Prayashchitisi Yasyam Bhrsha Tnstamsya Naashy Svaha*

विष्णु प्रायष्विते त्वदेवानां प्रायष्वतिसि यास्यां भृशा तनुस्तामस्या नाशय स्वाहा

6) *Vishnu Prayashchite Tv Devanam Prayashchitisi Yasyam Bhrsha Tnstamsya Naashy Svaha*

विष्णु प्रायष्विते त्वदेवानां प्रायष्वतिसि यास्यां भृशा तनुस्तामस्या नाशय स्वाहा

7) *Chandr Prayashchite Tv Devanam Prayashchitisi Yasyam Bhrsha Tnstamsya Naashy Svaha*

चन्द्र प्रायष्विते त्वदेवानां प्रायष्वतिसि यास्यां भृशा तनुस्तामस्या नाशय स्वाहा

8) *Surya Prayashchite Tv Devanam Prayashchitisi Yasyam Bhrsha Tnstamsya Naashy Svaha*

सुर्या प्रायष्चिते त्वदेवानां प्रायष्चतिसि यास्यां भृशा तनुस्तामस्या नाशय स्वाहा

9) *Vayu Prayashchite Tv Devanam Prayashchitisi Yasyam Bhrsha Tnstamsya Naashy Svaha*

वायु प्रायष्चिते त्वदेवानां प्रायष्चतिसि यास्यां भृशा तनुस्तामस्या नाशय स्वाहा

10) *Agne Prayashchite Tv Devanam Prayashchitisi Yasyam Bhrsha Tnstamsya Naashy Svaha*

अग्नि प्रायष्चिते त्वदेवानां प्रायष्चतिसि यास्यां भृशा तनुस्तामस्या नाशय स्वाहा

B12) *Purn Ahuti Hymns* (पूर्ण आहुति)

Hold *ahuti* material in the hands and at the end of recitation of each hymn put it in the *Agni Kund* with the utterance of word *Svaha* (स्वाह).

1) *Om Tt Vishno Prmm Pdm Sda Pshynti Suryh Deviv Chkshur Âttm Tt Vipraso*
Vipnyvo Jagrvansh Smindhte Vishnor Tt Prmm Pdm || 1 ||

ॐ तत विष्णोः परमं पदं सदा पशयन्ति सूर्यः दिवीव चक्षुर आततम तत विप्रासो
विपन्यवो जाग्रवांसः समिन्धते विष्णोर यत परमं पदं ।। १ ।।

The learned one's always worship the sacred feet of Lord *Vishnu* and are eager to have His vision in the *Svrga Loka*. We pray to Him to take seat here for our welfare and happiness.

2) *Yo Rudro Agnouyo Apsu, Y Oushhdhishhu Yo Vnsptishhu Yo Rudro Vishva Bhuvn*
Vivesh Tsmai Rudray Nmostu Devah || 2 ||

यो रूद्रों अग्नौयो अप्सु य औषधीषु यो वनस्पतिषु योरूद्रो विष्वा भुवन
विवेश तस्मै रूद्राय नमोऽस्तु देवा ।। २ ।।

(We pray to *Rudra deva* who is present in the fire '*agni*', water '*apa*', herbs, vegetation, and everything .We bow to you) ?

3) *Gnanantv Gnptim Hvamhe Kvim Kvinam Upm Shrvstmm Jyeshthrajm Brhmnam Brhmnspt*
Ânh Shrnvn Ûtibhih Sîd Sadnm Nmh || 3 ||

गणानान्तवा गणपतिं हवामहे कविं कवीनां उपमं-श्रवस्तमं ज्येष्टराजं ब्रहमणां ब्रहमस्पत
आनः श्रृण्वन उतिभिः सीद सादनं नमः ।। ३ ।।

I am (or we are) invoking Lord *Ganesh*, Who is most venerated poet among poets and who is leader of all *Nakshtras*. You are the most venerated *Brahman*. Please listen to my (our) prayer and take Your seat here. Please be happy with me/us I/We bow to you.

4) *Rtuptye Naraynay Vasudevay Lkshmi Sahitay Naraynay Nmh || 4 ||*

ऋतुपतये नारायणाय वासुदेवाय लक्ष्मी सहिताय नारायणाय नमः ।। ५ ।।

(I bow to Lord *Vishnu* along with *Lakshmi* who is master of all seasons).

5) *Jatvedse Sunvam Samm Arati Yto Nidhati Vedah*
S Nh Sprsht Atidurgani Vishv Navev Sindhum Durita Tygnih
Klsh Yag Devtabhyh Herkadibhyh Nmh || 5 ||

जातवेदसे सुनवाम सामं-अराती यतो निदहाति वेदाः
स नरू स्पर्शत अतिदुर्गाणि विशव नावेव सिन्धुं दुरिता त्यग्निः
कलश याग देवताभ्यः हेरकादिभ्यः नमः ।। ५ ।।

Oh, *Agnidev*, You are all knowing and take care of Your worshipers in all situations and save them from all enemies just as a boat takes care of all its passengers when they travel in oceans. We offer obeisance to *Herkadi*' who is Lord of all *Kalash yagnas*.

6) *Kumarm Mata Yuvtih Smubdhm Guha Bibhrti Niddhati Pitre*
Anikmsy Na Mint-Jnash Pura, Pshynti Nihtmtou Klim Kam Kumaray – Svaha

कुमारं माता युवतिः समुब्धं गुहा बिभर्ति निदधाति पित्रे
अनीकमस्य न मिनत जनासः पुरा पशयन्ति निहतमतौ कलीं कां कुमाराय स्वाहा ।

7) *Âprâ Dyava Prthivi Chantrikshm Sury Âtm Jgt Tsthushch-Svaha*

आप्रा द्यावा पृथिवी चान्तरिक्ष सूर्य आत्म जगत तस्थुश्च स्वाहा ।

8) *Bhagwate Hram Hrim Sh Suryay Svaha*

भगवते ह्रां ह्रीं सः सूर्याय स्वाहा

9) *Amay Svaha*

अमाय स्वाहा

10) *Kamay Svaha*

कामाय स्वाहा

11) *Shstrnamnya Devyai Svaha*

सहस्त्रनामान्ये देव्यै स्वाहा

12) *Abhymkr Devyai Svaha*

अभयंकर देव्यै स्वाहा

13) *Ishashradhiptye Anadeshvr Bhairvayai Svaha*

इहराष्ट्राधिपतये आनन्देश्वर भैरवाय स्वाहा

14) *Herkadibhyh Svaha*

हेरकादिभ्यः स्वाहा

15) *Vatukadibhyb Svaha*

वटुकादिभ्यः स्वाहा

16) *Om Bhur Bhuv Svh Tt Savitur Vereneym*
Bhargo Devsy Dhimhi Deyo Yo No Prachodayat (*Svaha*)

(repeat 3 times).

ॐ भूर्भुव स्वः तत सवितुरवरेण्यं
भर्गो देवस्य धीमहि धियोयो नः प्रचोदयात स्वाहा (३ बार)

B13) *Vaishvadeva Bali/Bhut Yagnya* (वैश्वदेव बली भूत यज्ञ)

This involves propitiatory oblations made to certain deities, tutelary gods, household divinities, spirits, men, birds other animals and all creatures including even lifeless objects. The oblations in this *anga* are cooked food items such as cooked rice and bread cakes made from rice flour (called *Tchotvor* in *Kashmiri*). Oblatious are made to *Agnidev* (in an enclosure drawn with *darbha*) and to ancestors.

This *anga* forms are important part of *Vatkpuja* (*Shivratri*) for *Kashmiri Pandits* . It is also used in funeral rites.

Preparatory

1) Charcoal or dry wood fire is kept burning in an earthn bowl or portable *agnikund* (to receive oblations). It is kept in front of performer who sits facing east.
2) Place *Pranitpatr* in the SW Corner of *agnikund* .Put *Vashthur* or two darbhas along with sesamum and rice in this *Pranitpatr* .
3) Keep rice cakes (*Tchotvoros*) and cooked rice ready (along with *ghee* and *darbha*).

Purvbhaga

See short version of *Homa* from B9.

Pradhan Bhaga

a) Dev Bali - (Food offerings to 36 tuttelary deities- *Takshas*) Place *Yagnopavit* in *svena* position. Put little *ghee* on a few rice cakes and rub it on them by two pieces of *darbha*. Recite following :

Vaishvadevsy Siddhsy Srvgtogrysy Annsy Juhoti Paksy
Grten Smlipy Svsti Astu Shrutm Abhidhary

वैशवदेवस्य सिद्धस्य सर्वतोग्रयस्य अन्नस्य जुहोति पाकस्य
धृतेन संलिप्य स्वस्ति अस्तु श्रृतम अभिधार्य ।

(I am offering this cooked food along with *ghee* to *Vaishdevas* for success and happiness of performer).

Make small pieces of these rice cakes and offer these as *Ahuties* one by one to *Agni* pot with the following words:

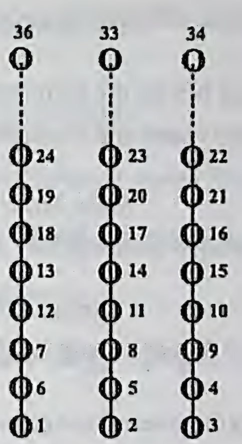
1) *Somay Svaha* (सोमाय स्वाहा)
2) *Mitray Svaha* (मित्राय स्वाहा)
3) *Vrunay Svaha* (वरूणाय स्वाहा)
4) *Indray Svaha* (इन्द्राय स्वाहा)
5) *Indragnibhyam Svaha* (इन्द्राग्निभ्याम स्वाहा)
6) *Vishvebhyo Devebhyo Svaha* (विश्वेभ्यो देवेभ्यो स्वाहा)
7) *Prajaptye Devebhyo Svaha* (प्रजापतये देवेभ्यो स्वाहा)

8) *Anumityai Devebhyo Svaha* (अनुमत्यै देवेभ्यो स्वाहा)
9) *Dhvanvntrye Devebhyo Svaha* (धवान्वंन्तरये देवेभ्यो स्वाहा)
10) *Vastoshhptye Devebhyo Svaha* (वास्तोष्पतये देवेभ्यो स्वाहा)
11) *Vasudevaya Devebhyo Svaha* (वासुदेवाय देवेभ्यो स्वाहा)
12) *Lakshmi Sahitay Naraynay Devebhyo Svaha* (लक्षमी सहिताय नारायणाय देवेभ्यो स्वाहा)

b) Prepun (*Naveed Mntr*) - Keep cooked rice with cooked vegetables in a *thali*. Touch it with right hand and offer it to deities as *prashad* (*Naveed*). See *Anga* A17 of Chapter 16 for recitation.

c) Offering *Bali* (food to 36 deities) - Place three long *darbhas* on the right side of *Agni Kund* in east-west direction. Keep on putting cut pieces of rice cakes on these three *darbhas*, one by one, from left to right, with the recitation of the name to whom it is offered. At the end of line go on placing the pieces from right to left in the next line so as to form a snake like pattern. (see Figure). Individual recitation of offerings to deities is as follows:

1) *Tkshay Nmh* (तक्षाय नमः)
2) *Uptkshay Nmh* (उपतक्षाय नमः)
3) *Amba-Namasi Nmste* (अम्बा नामासि नमस्ते)
4) *Nitntri Namasi Namaste* (नितंत्री नामासि नमस्ते)
5) *Chupnika Namasi Nmste* (चुपनीका नामासि नमस्ते)
6) *Abhrynti Namasi Nmste* (अभ्रयन्ती नामासि नमस्ते)
7) *Meghynti Namasi Nmste* (मेघयन्ती नामासि नमस्ते)
8) *Vrshhynti Namasi Nmste* (वर्षयन्ती नामासि नमस्ते)
9) *Nndini Nmste* (नन्दिनि नमस्ते)
10) *Subhge Nmste* (सुभगे नमस्ते)
11) *Sumngil Nmste* (सुमडिगल नमस्ते)
12) *Bhdrm-Kari Nmste* (भद्रं-करि नमस्ते)
13) *Shriyai Hirny Keshyai Nmh* (श्रीयाय हिरण्य केशयै नमः)
14) *Vnsptibhyo Nmh* (वनस्पतिभ्यो नमः)
15) *Dharmay Nmh* (धर्माय नमः)
16) *Adharmay Nmh* (अधर्माय नमः)
17) *Mrtyve Nmh* (मृत्यवे नमः)
18) *Mrutbhyo Nmh* (मरूत्भ्यो नमः)
19) *Vrunay Nmh* (वरूणाय नमः)
20) *Vishnve Nmh* (विष्णवे नमः)
21) *Vaishrvnay-Rajne-Nmh* (वेश्ववणाय-राज्ञे-नमः)
22) *Bhutebhyo Nmh* (भूतेभ्यो नमः)
23) *Indray Nmh* (इन्द्राय नमः)



Dev Bali on 3 Darbhas

Pitr Bali on 3 Darbhas

Vaishvadev Bali

24) *Indr-Purushhebhyo Nmh* (इन्द्रपुरूषेभ्यो नमः)
25) *Somay Nmh* (सोमाय नमः)
26) *Som-Purushhebhyo Nmh* (सोम-पुरूषोभ्यो नमः)
27) *Varunay Nmh* (वरूणाय नमः)
28) *Varun-Purushhebhyo Nmh* (वरूण-पुरूषोभ्यो नमः)
29) *Ymay Nmh* (यमाय नमः)
30) *Ympurushhebhyo Nmh* (यमपुरूषैभ्यो नमः)
31) *Brhmney Nmh* (ब्रहमने नमः)
32) *Brhm-Purushhebhyo Nmh* (ब्रहम-पुरूषोभ्यो नमः)
33) *Udhrvm Akashay Nmh* (ऊधर्व आकाशाय नमः)
34) *Sthndhile-Divmchrebhyo Devtabhyo Nmh* (स्थण्डिले दिवंचरेभ्यो देवताभ्यो नमः)
35) *Nktn Chrebhyo Bhutebhyo Nmh* (नक्तञ्चरेभ्यो भूतेभ्यो नमः)
36) *Sht-Trimsht Tkshadibhyo Annm Nmh* (षट त्रिंशत तक्षादिभ्यो अन्नं नमः)

Put a little water on th right hand and recite

Achmaniym Nmh (आचमनीय नमः)

d) *Pitr Bali* – (Food offerings to ancestors) with *Yagnopavit* in *Upsaven* position (see A16 also).

Place three *darbhas* NS on the right hand side below where *Devi Bali* has been placed as shown in figure . While sprinkle water and black sesamum over these *darbhas* recite:

1) *Smst Mata Pitrbhyo Dvadsh Devtabhyh*
Pitrbhyo Bhuprshhthe Darbhatrene Tilodken Avnejnm Svadha

समस्त माता पितृभ्यो द्वादश दैवतेभ्यो
पितृभ्यो भूपृष्ठे दर्भास्तरणे तिलोदकेन अवनेजन स्वधा ।

(May all my ancestors for maternal and paternal side upto 12 number be seated on this darbha seat which has been laid with sesamum).

2) Touch this *darbha* seat with right hand thumb and recite

Ushnts Tva Hvamh Ushnth Smidhi Mhi
Ushnnusht Avah Pitrn Hvbishhe Attve

उशन्तस्त्वा हवामह उशन्तः समिधी महिः ।
उशन्नुशत आवाह पितृन हविषे अन्तवे ।

(Oh *Ushant* please be seated to receive offerings along with ancestors).

3) Place rice cakes (or cooked rice as per family tradition) on *darbha* after stating *snklpa* (see A2) and naming each ancestor. *Om Tat-Sat-Brahma-Adhy Tavt* (name month, *paksh*, date, day etc) and then name ancestor starting with father (if dead) or grandfather as shown below:

Ancestors from father side

i) *Pita*..............*Ettte Annm Ye Ch Tvanu* (पिता................एतत ते अन्न ये च तवानु)
ii) *Pita Maha* ....*Ehte Annm Ye Ch Tvanu* (पितामहा.........एतत ते अन्न ये च तवानु)
iii) *Prpita* .... *Ehte Annm Ye Ch Tvanu* (प्रपितमहा............एतत ते अन्न ये च तवानु)
iv) *Mata* (if dead) ....(name pre & post marriage) (माता name pre & post marriage).
v) *Pita Mhi* (पितामही)...........Grand mother paternal......
vi) *Prapita Mhi* ....(प्रपितामही................)

Similarly for Maternal side

i) *Mata Mha* (मातामहः) Grand father ....
ii) *Prmata Mhh* (प्रमाता महः) Grand father ....
iii) *Vrd Prmata Mha* (वृद्ध प्रमातामह). ....
iv) *Mata Mhi* (माता मही) Grand mother ....
v) *Prmati Mhi* (प्रमाता मही) Grand Grand mother ....

vi) *Vrd Prmata Mhi* (वृद्ध प्रमातामही) Grand Grand mother.....

In the end offer food to all other ancestors collectively by reciting -

Smst Mata Pitrbhyo Dvadsh Daite bhyh Pitrbhyo Annm Svadha

समस्त माता पितृभ्यो द्वादश दैवतेभ्यो पितृभ्योऽन्न स्वधा ।

(To all my ancestors from paternal and maternal side upto 12 generations).

4) Clean hands by water in the nirmal pot and then place *tilak* and flowers on food offered to *Pitrs* along with following recitations:

Smst Mata Pitrbhyh Smalubnm Gndh Svadha, Arghym Svadha Pushpm Svadha

समस्त माता पितृभ्यो समालभन गन्धः स्वधा अध्य स्वधा पुष्पं स्वधा ।

5) *Tarpan* (brief one-See A16 *Anga*).

6) *Offering Bakhbuz* Place fresh fruits and vegetables such as *Raddish* etc (called *Bakhbuz*) near the food offered to ancestors) with the following recitations:

Smst Mata Pitrbhyh Bhksh Bhojy Phl Mul Bli Naiveddm Aradi Annm Svadha

समस्त माता पितृभ्यो भक्ष्य भौज्य फलमूल बलि नैवद्यम आहरादि अन्नं स्वधा ।

7) Final *Achman*. Sprinkle water along with black sesamum and honey on these food items and recite:

Smst Mata Pitrbhyh Til Mdhu, Mishrmudkm Patrm Achmaniym Jlm Svdha

समस्त माता पितृभ्यो तिल मधु मिश्रमुदक पात्रम आचमनीयं जलं स्वधा ।

e) <u>Seasonal *Balis*</u> (ऋतु बलीं) Keep *Yagnopavit sven.* Recite names of six seasons as follows:

i) *Vsnṭay Nmh* (वसन्ताय नमः)
ii) *Grishhmay Nmh* (ग्रीष्माय नमः)
iii) *Varshhabhyo Nmh* (वर्षाभ्यो नमः)
iv) *Shrde Nmh* (शरदे नमः)
v) *Hemntay Nmh* (हेमन्ताय नमः)
vi) *Shishray Nmh* (शिशराय नमः)

End with the recitation

Shhdh Ritbhyo Nmh (षड़ ऋतुभ्यो नमः)

f) <u>*Balis* to *Agni*</u>

1) Recite *Agnye Svishtkrte Svaha* (अग्नये स्विषटकृते स्वाहा)

2) Wash hands. Perform *Pranayam* (see A10) and sprinkle water 3 times on *Agnipot* with the *Vashthur* (or *dharbha*) placed in the *pranitpatr* with following recitation:

i) *Ritum Tva Styen Vimumchami* (ऋतंत्वा स्तयेन विमुंचामि)
ii) *Stym Tvrten Vimunachami* (सत्यं त्वर्तेन विमुंचामि)
iii) *Rit Styabhyam Tva Vimumchami* (ऋतं सत्याभ्याम तवा विमुंचामि)

3) Remove *darbha* already placed on four sides, starting from north side, recite followings:

Ygnsy Snttir Asy – यज्ञस्य सन्ततिर अस्य
Ygnsy Tva Snttyai Nyami – यज्ञस्य त्वां सन्तत्यै नयामि

4) Holding flowers in hand, pray for blessing (*Ashirvad*) from *Agni Dev*.

Dhrmm Dehi, Dhnm Dehi, Putrpoutran Ch Dehi Me
Ayur Arogym Eishvrym Dehi Me, Havi Vahn Tejo Asi Tej Myi Dehi

धर्म देहि धनं देहि पुत्रपौत्रान च देहि में ।
आयुर आरोग्यम ऐश्वर्यम देहि मे हव्य वाहन तेजोसि तेज मयि देहि ।।

(Bliss me with *Dharma* – path of righteousness; bless me by giving me wealth; bless me with sons and grandsons; bless me with long life, freedom from ailments and with enjoyment, Oh carrier of *Agni* you are possessor of *Tej* (Vigour) please bless me with *Tej*).

5) Draw flame or smoke from flame towards yourself and recite

Ityatmanm Dehi Bhgvn Snnidhtsu

इत्यात्मान देहि भगवन सन्निधत्सु

(Make my soul "*Atma*" one with my body "*Deh*").

g) <u>Balis to Rishis</u> (*Yagnopavit* in *Kntha*-throat).

i) Place little food (rice or cake) on the ground and recite

Hunt Mnushybhyh Snkachibhyh Rishhibhyh Annm Nmh Achmaniym Nmh

हन्त मनुष्यभ्यः सनकादिभ्यः ऋषिभ्यः अन्न नमः आचमनीय नमः

(*Snk* and other rishis including *Manushas*, be happy with this offering of food).

h) <u>Balis to Yognis</u> (*Ygnopavit in sven* position). *Balis* to *Yoginis* forms an important part of *Prepun* (*Naved mntra*) of *Kashmiri Pandits* (see A17 of Chapter 16). *Yagnis are* female tutelary deities of sky. Offering of food is made with the recitation of the names of *yognis* to whom the offering of food is made kept in a bowl :

Ya Kachit Yogini Raudra Soumya Gortra, Pra, Khechri, Bhuchri , Rama, Tushta,
Bhvntu Me Sda Akash Matribhyo Annm Nmh Smalubnm Gndho Nmh, Argho Nmh Pushpm Nmh

या काचित यागिनी रोद्रा सोम्या धोरतरा परा खेचरी भूचरी रामा तुष्टा
भवतुमे सदा आकाश मातृभ्यो अन्न नमः समालभन गन्धो नमः अर्धो नमः पुष्पं नमः

(Female deities, *Yogini, Raudra, Saumya, Gortra, Pra, Khechu Bhuchri* and *Rama*, who live in the sky, please accept the food along with *gndha, arga* and flowers).

j) <u>*Gogras*</u> (also called *Panch Bali*). Five *Balis* are offered for *gov* (cow), *svanah* (dog), *kaka* (crow), *arthis* (air borns insects) and *pipilika* (ants, worms, insects etc). Small quantities of food are placed at five places near where food has already been offered to *Pitrs*.(In other traditions it is placed on leaves) Recitations for each of 5 *balies* are :

1) For cows (*Gobhyo*) *Gobhyo Annm Nmh* (गोभ्यो अन्नं नमः)
2) For crows (*Kakebhyo*) *Kakebhyo Annm Nmh* (काकेभ्यो अन्नं नमः)
3) For dogs (*Shvankebhyo*) *Shvankebhyo Annm Nmh* (श्वानकेभयं अन्नं नमः)
4) For *Arthis* (airborne insects) *Arthinam Annm Nmh* (अर्थिनाम अन्नं नमः)
5) For *Pipilika* (ants, insects, worms etc). *Pipilakabhyan Annm Nmh* (पिपीलिकाभ्यां अन्नं नमः)

B14) *Divch Kshir Puja*

It is an important *anga* of various *samskara* for *Kashmiri Pandits*. Seven mothers (called *Matarka Devas*) are worshipped by offering *Kshir* (rice, milk with sugar preparation). The seven mothers are 1) *Anumati* (अनुमति), 2) *Raka* (राका), 3) *Sinivali* (सिनीवाली), 4) *Kuh* (कुह), 5) *Dhatri* (धातरी), 6) *Srveshvri* (सर्वेशवरी), 7) *Annishvri* (अन्नीशवरी).This anga is a variant of *Sptgrit Matrika* (B3) prevelent among in *Kashmiri Pandits* only. It is of *Kashmiri* origin and hence is confined to *Kashmiri* community only.

<u>Preparatory</u>

1) *Kshir* (rice milk sugar custard) is prepared at a clean place (usually by paternal aunt) and is placed in seven earthen pots (*takus*).
2) *Moongdal* cake, rice flour cake, walnut, cooked *vapalhak* (a green leafy vegetable) and *Mavli* are placed on these pots.
3) The performer, and married ladies of the clan attach decorative paper sheets (called *tektal*) on their *saris* near where it stays on head. The *tektals* are marked with seven *sindur tilaks* (to represent seven mothers).
4) A small part of *Kshir* is placed in a thali for *Naveed.*
5) *Kshir* is placed at two places in a *thali* (or in 2 small earthen plates to represent *Kashtrpals*.

Puja

Dup Dîp Puja

1) *Snkalpa Siddhi Prarthana.*The recitation in the *Snklpa Siddhi Prartha* (A15) is as follows:

Anutyai Rakayai Sinivalyai Kuhyai Dhatryai SrveshvaraiAnnishvryai Shri Matrikadevi Sntoshhnarthm Dip Dhup Snklpat Siddir Astu Dipo Nmh Dupo Nmh

अनुमत्यै राकायै सिनीवाध्यै कुहये धात्रये सर्वेशवयैअन्नीशवर्ये श्रीमातृकादेवी
सन्तोषणार्थ दीप धुप संकल्पात सिद्धिर अस्तु दीपो नमः धूपो नमः

2) *Puja* – *Puja* is carried out by 16 or 10 upchars (see Chapter 16)
3) *Prepun* – All the ladies touch *Naveed Thali* and perform *prepun* as given in the *anga* A17.) Close *prepun* by naming all the seven mothers as given above.

Recite the words *Paysm Samarpyami Nmh* (पायसं परिकल्पयामि नम) (Please accept the offering of *Ksheer*).
Touch all the seven plates one by one with the recitation of individual names of deities i) *Anutyai*, ii) *Rakayai*............so on and recite the following prayer:

Jatvedase sunvam Sosm-Arti Yto Nidhati Vedh Snh
Prshht Ati Durgani Vishva Navev Sindhum Durita – Tygni

जातवेदसे सुनवाम सोसम आरती यतो निदहाति वेदः सनः
पषति अति दुर्गणि विशवा नावेव सिन्धुं दुरिता त्यग्नि

4) Apply *Tilak, Arga, Pushp* on all plates and recite :
i) *Anumtyai Smalbnm Gndo Nmh, Argo Nmh, Pushpm* (अनुमत्यै समालभनं गन्धो नमः अर्धो नमः पुष्पं नमः) ii-vii) Proceed as above white naming the remaining 6 mothers one by one.
5) Touch the *Narivans* (mavlis) already placed on the plates and recite:

Etasam Devtanam Argy Dana Dyrchnvidhih Srv Paripurn Astu

एतासां देवतानाम अर्ध्य दाना धर्चनविधिः सर्वः परिपूर्णो अस्तु

6) *Tarpan* (as per A16)
Tt St Brhme .... (a month/*Pksh*/Date/Day/*Gotra*) .... *Annm Nmh, Annm Nmh, Ajym Ajym Annm Ady Dine Ady Ytha Snklpat Siddhir Astu*

तत सत ब्रहम .... (मास/पक्ष/तिथि/वार/गोत्र) .... अन्न नमः अन्न नमः
आज्यं आज्यं अन्न अद्य दिने यथा संकल्पात सिद्धिर अस्तु ।

7) *Nmskar* – While bowing recite

Anbnhinm Kriyahinm Vidhihinm Mntrhenm Yt Glm
Tt Srvm Achchhidrm Smpurnm Astu Evm Astu

अन्नहीनं क्रियाहीनम विधिहीनम मन्त्रहीनम यत गतं
तत सर्वम अच्छिद्रं सम्पूर्णम अस्तु एवम अस्तु

(The *Kriya* that has been performed may end up without defects in the offerings of food, performance, knowledge or correct *mantra*).

8) *Apushan* (*Achman* at the end of *puja*) Perform it as given in A46 close with the words

Anumatyai (name all the mothers) *Aposhanm Nmh Achmaniym Nmh*

अनुमत्यै अन्नीशवर्यै अपोशानं नमः आचमनीयं नमः

9) *Dakshina* – Perform as per A47. Name all the seven deities while offering *dakshine* with some coins.
10) *Chatu Puja* (see from A17).
11) *Ist Dev / Kshetrapal Pujai* (see from A17).
12) *Tarpan* (see from A16)

B15) *Devgon*

(Purification of Individual). This *Anga* is used for purification of an individual who is to be married or initiated in the *yognopavit* ceremony. This is a tradition among *Kashmiri Pandits* only. It could be a substitute for *Udaka Shanti* (water peace) *anga* which is described in *Karmkandas* outside Kashmir. As its performance takes a lot of time, it is usually done one day (or atleast one night) earlier than the actual *Samskara*. It has a lot of social content with it (see Chapter 9).

The main sub-*angas* of *Devgon* are:

1) *Kalash Sthapna* (see B1).
2) *Pradhan Kalash Sthapna* (see B2) consecrated water is used for purification of the individual who is to be married or initiated by gining a bath known as "*Kani-Shran*"..
3) *Navgreh Puja (See B6)*
4) *Spt Matri Ka Puja* (see B3).
5) *Divichkshir Puja (See B14)*
6) *Homa* (B9) with -
   - i) *Anna* (offering cooked rice as *Ahuties*).
   - ii) *Ajaya* (offering ghee as *ahuties*).
   - iii) *Gayatri Homa* with offering of barley and *panch meva* (dry fruits).
   - iii) In *Kanyadan Vivah Samskara* all jewellary and utinsels (to be given to girl as dowery) are consecrated and worn by the girl including *degharo*.

CHAPTER EIGHTEEN

NITYA KARMAS

(OBLIGATORY DAILY KARMAS)

It includes following three *Karmas*:

A) *Snan*
B) *Sandya or Sandhya Vndna*
C) *Panch Maha Yagnyas* (great five sacrifices)

A) *Snan**

Before one takes up performance of *Karmic* rituals it is essential that one should have a bath (*Snan*) and then perform *Sandya* (also known as *Sandya Vandana*). In good old days both these acts were performed at river bank and hence scriptures give all the directions as to how it should be performed at river banks. With the changed situation one has to take the message as stated above and then act as per prevailing situation.

*) *Snan* is not *Karmic* ritual. It is only a preparation for *Karmic* rituals. There is no tradition in other regional *Karmakandas* for recitation of *mntras* for *Snana* excepting *Snklpa* (for taking bath) and reciting of word "*Om Om*" or "*Ram Ram*" etc. while taking bath. Recitation of long *mntras* (or words) for different acts of bathing is a typical *Kashmiri* tradition.

a) Washing of Left foot

Om Nmostv Anantay Shstra MurtyeShstr Padakshi Shiroru B'have !
*Shstr Namne Purushay ShashvtoShstrkoti Yugdharine Nmh***

ॐ नमोस्तवनन्ताय सहस्त्र मूर्तये सहस्त्र पादाक्षि शिरोरू बाहवे ।
सहस्त्र नामने पुरूषाय शाशवते सहस्त्र कोटि युगधारिणे नमः ।।

(I bow to that *Purusha* (god), who is beyond limits who has thousands of forms, with thousand of feet, heads and arms; who is known by thousands of names, who is eternal, who has been through thousands and crores of "*yugas*" (time cycles).)

**) This is a very efficacious *mntra* which is also used as concluding prayer after performance of rituals (see A45). It does not seem to fit properly for washing his own feet by worshiper.

b) Washing of Right foot

Om Nmh Kmlnabhay Nmste Jlshayne Nmste Keshvanant Vasudev Nmostute

ॐ नमः कमलनाभाय नमस्ते जलशायिने ।नमस्ते केशवानन्त वासुदेव नमोस्तुते ।।

(I bow to Lord *Vishnu* who is also known as *Keshv, Anant* and *Vasudev*'s son, who has lotus in his navel and lives in water.)

c) Bathing

It has two acts:

1) Consecrating water
2) Bathing with consecrated water

1) Consecrating Water

Hold water in a both hands (held to form cup shape) and consecrate the same by following *mntra*:-

Gnga Pryag Gynaimishh Pushkaradi TirthaniYani Bhuvi Snti Hariprasadat !
Âyantu TâniKr Pdm Pute Mdîya Prkshalyntu Vdnsy Nishaklnkm

गगां प्रयाग गयनैमिष पुष्करादि तीर्थनि यानि भुवि सन्ति हरिप्रसादात ।
आयन्तु तानि कर पद्म पुटे मदीये प्रक्षालयन्तु वदनस्य निशाकलङ्कम ।।

(With of grace of *Hari* let washing of hands, feet, body etc in the waters be as efficacious as a bath in the sacred *Tirthas* of *Ganges, Prayag, Gaya* and *Pushker*.)

2) Bathing with consecrated water

While pouring the above consecrated water over head, one should recite following *mntra*.

Tirthe Sneym Tirthm Eva Smanam Bhvti Manh !
Shmsyo Arurûshho Dhurtih Prânnmrtysy Rkshno Brhmnspte

तीर्थे स्नेयं तीर्थमेव समानानां भवति मानः
शंस्यो अरूरूष धूर्तिः प्राणङमर्त्यस्य रक्षाणो ब्रहमणस्पते ।।

(With the grace of *Brahma*, let this bath be as efficacious as bathing in a *Tirtha* which removes all physical ailments and saves one from death).

d) Washing *Yagnopavit*

Hold *yagnopavit* in thumbs of both hands and wash it in the palms of both hands by rubbing it along with recitation of *Gayatri Mntra* three times

Om Bhur Bhuvh Svh Tt Svitur Vrinym
Bhrgo Devsy Dhîmhi Dhiyo Yo Nh Prochodyat

ॐ भूर्भुवः स्वः तत सवितुरवरेण्यं भर्गो देवस्य ।
धीमहि धियो यो नः प्रचोदयात ।।

(May we mediate on that eternal god, our creator, independent reality who manifests through sun propitiated by the highest gods, one who bestows wisdom, bliss and even lasting life; may our intellect be illumined by that light of god).

After washing *yagnopavit* it should be worn back, first in the right arm and then in the neck along with recitation of following *mantra*:

Yagnopavitm Prmm Pvitrm Prajapatyeryet Shjm Purstat
Âyushhym AgyrmPrtimnnch Shubrm Ygnopavitm Blum Astutejh

यज्ञोपवीतम परमं पवित्रं प्रजापते यति सहजं पुरस्तात ।
आयुष्यम अग्र्यं प्रतिमञ्च शुभ्रं यज्ञोपवीतं बलम अस्तु तेजः ।।

{Om ! This sacred (sacrificial) thread is supremely purifying, it is worn from the beginning of time from the date of manifestation by *Prajapati* (*Brahman*). May this sacred thread endow me with maximum longevity, strength and radiance.)

B) *Sndhyopsna/Sndhya-Vndna* (सन्ध्योपसन/सन्ध्यावंदनम)

(Invoking blessing of *Gayatri*/Sun God). It has four main *angas* with sub-*angas* as follows:

1) Preparatory
2) *Pranayam*
3) *Suryarghy*
4) *Gayatri Mntr Jâp*

1) **Preparatory** – It involves purificatory acts of body and seat of prayer and resolution for performance of *karma* as follows:

   i) *Âchman* (see *anga* A1 of Chapter 16 for details) Sipping of water 3 times as a purification act.
   ii) *Snklpa* (see *anga* A2 for details) It is a resolution like to complete the *karma*.
   iii) *Âsan Shodan* (see *anga* A3 for details) It is an act of purification of seat for performance of *karma*.

2) ***Pranayam*** – It is an act of synchronizing movements of breaths with thought process and purification of self with *mantras* as per details given below:

   i) *Pranayam* (see *anga* A10 of Chapter 16)
   ii) *Marjana* (see *anga* A12 of Chapter 16)

3) ***Suryarghya*** - It is an act of offering water to Sun either at river bank or at home. Water held in cupped hands along with flowers (and *arga, chandan* etc.if done at home) It is offered to Sun three times along with the recitation of following *mantras*:

   i) *Viniyog*

Om Karsy Brhma Rîshrgaytri, Cnada Parmatma Devta Arghydane Viniyoga

ॐ कारस्य ब्रह्म ऋषिर्गायत्री छन्दः । परमात्मा देवता अर्घ्यदाने विनियोगः ।।

(Om , *Brahma* is the *Rishi*, *Gaytri Chhnda* and *Parmatma Devta* of this *arghya viniyoga* (see Chapter 6 (*Mntra*) for explination of above terms).)

ii) *Mntra Recitation* (*Gayatri Mntra*)

Om Bhur Bhuvh Svah Tat Svitur Vrenym Bhrgo Devsy Dhimhi, Dhiyo Yo Na Prachodyat

ॐ भूर्भुवः स्वः तत्सवितुर्वरेण्यं । भर्गो देवस्य धीमहि । धियो यो नः प्रचोदयात् ।।

(see translation given above).

iii) *Nmh* After recitation of *Gayatri mantra* drop water in river or in a pot (if done at home) along with recitation of following words:-

Brhmsvrupine Surynaraynay Nmh

ब्रह्मस्वरूपिणो सूर्यनारायणाय नमः ।।

(I bow to *Narayan* whom I visualize as Sun God and like *Brahma*)

4) ***Gaytri Mantr Jâp*** (for details of *Jâp* see Chapter 6). It involves following steps:

i) *Shdngnyas* (see *anga* A8 of Chapter 16) It is an act of assigning part of body to various Tutelary gods.

ii) *Dhyan* of *Gaytri Mata* (see *anga* A18) It is an act of mental visualisation of the form of deity.

iii) *Gayatri avaham* Welcoming *Gayatri* :

Om Tejo Asi Shukrmsy Amrtm'si
Dhamnam'si Priym Devana Dhrshhtm Gayatri Japam'si

ॐ तेजोऽसि शुक्रमस्यमृतमसि ।
धामनामसि प्रिय देवानामनाधृष्टं गायत्री जपंऽसि ।।

Oh god, you are possessor *Tejsvi* (illumination) *Shuykrm* (viriles *Seman*) *Amrit* (immortality) *Damana* (permanent abode), loved by all gods, please guide me by casting right guidance.

iv) *Gayatri Mntr Jâp* (see Chapter 6 for performance of *Jâp*).

Gayatri Mantra

Gayatri Mantra first of all appears in the *Rig Veda* (111.62.10) and later on in the *Yajur Veda*) and *Soma Veda*. In the *Upnishads*. *Gayatri* is also called "*Savitri*" which is the name of Solar deity (see Chapter 1).

It is one of the greatest and powerful *mantra* which was revealed to *Sage Vishwamitra* after a transcendental experience in meditation. In *Bhagwat Gita* Lord *Krishna* has described *Gayatri mantra* as *Maha Mantra* (the Supreme *Mantra*).

Vrties

Vraties have been described as mystical utterances, seven in number as follows:

1)	*Bhu*	2)	*Bhuvah*
3)	*Svah*	4)	*Mahah*
5)	*Janah*	6)	*Tapah*
7)	*Satyam*		

These *Vrties* when used with *Gayatri Mantra*, enhance the efficacy of *mantra*. Thus a full *Gayatri mantra* along with *Vraties* reads as follows:

Om	God
Bhuh	that is eternal
Om Bhuvah	who is creator
Om Svah	who is independent
Om Maha	who is worthy of worship
Om Janah	who has no beginning.
Om Tapah	who is the light of wisdom
Om Satyam	who is truth
Om Tat	that eternal God
Savitur	(Sun) the source of light
Varenyam	propitiated by highest gods
Bhargo	that bestows wisdom, bliss and life
Devasya	the light of that effulgent god
Dhimahi	we meditate
Dhiyo	our intellect
Yo	who
Na	our
Prachodayat	may lead towards illumination

On some occasions following *mantra* is also recited at the end of above *Gayatri Mantra*

Om Âpo	one who protects us from water of *karma*.
Jyoti	one who is light of all lights
Raso	one who is everything
Om Rtam	one who blesses us with immortality
Brahma	that Almighty God
Bhur Bhuvah Svah	who pervades in earth, atmosphere and heaven
Om	may He bliss with enlightenment.

ॐ भू ॐ भुवः ॐ स्वः ॐ महाः ॐ जनः ॐ तपः ॐ सत्यं
ॐ तूत सवितुरवरेण्यं भर्गो देवस्य धीमहि धियो यो नः प्रचोदयात ।।
ॐ आपो ज्योति रसो ॐ रतम ब्रह्म भूर भुवः स्वः ॐ ।

(May that eternal god, our creator, independent Reality, who is worthy of worship, one who has no beginning, who is light of wisdom and truth. That Lord who manifests through the Sun propitiated by the highest gods, one who bestows wisdom, bliss and everlasting life. We meditate on that light. May that light of god illuminate our intellect. May that almighty god, who protects us from water of *karma*, who is light of all lights, who is everything, who blesses us with immortality and who *pervades* earth, atmosphere and heaven bless us with enlightenment.)

Short Version*

Only 3 *Vyahrstis* are recited along with *mantra* starting with the *pranva 'Om'*

Om	*Bhur Bhuvah Svah*	*Tat Savitur Varenyam*
Pranava	3 *Vyahrtis*	1st *Pada*
	Bhargo Devasya Dhimahi	*Dhiyo Yo Na Prachodayat*
	2nd. *Pada*	3rd *Pada*

(Om, effulgent light that has given birth to all lokas or spheres of consciousness Oh, God, who appears through the Shining Sun, illumine our intellect.)

*) In *Vedas Gayatri* is described as Divine Mother resting on three feet. They are:

1) *Gayatri* – the three vital forces *Prâna, Apana, Sâmana*
2) *Savitri*, the three worlds – *Bhumi, Antariksha, Dyvah*
3) *Sarasvati*, the three Vedas – *Rchah, Yajumshi, Sâmani*,

Each group of above has 8 syllables sounds.

1) Pra (प्रा), Na (ण), A (अ), Pa (पा), Na (न), Sa (स), Ma (मा), Na (न), = 8
2) Bhu (भू), Mi (मि), An (अन), T (तए), Ri (ऋ), Ksh (क्ष), D (द), Yo (यो)= 8
3) Ri (ऋ), Ch (चःए), Y (यए), Jum (जूं) , Shi (शी), Sa (साए), Ma (माए), Ni (नि) = 8

These 24 syllables represent the 24 *tattvas* of the body of the deity *Maha Gayatri* according to *Sankhya* philosophy.

However, according to *Vedic* interpretation *Gayatri Mantra* has 24 syllables which have been divided into 3 feet (known as *Pad* of 8 syllables each),

1) तत, स, वि, तुर, व, रे, ण्य अम = 8
2) भर, गो, दे, व, स्य, धी, म, हि = 8
3) धि, यो, यो, न, प्र, चो, द, यात = 8

Three feet of *Gayatri* are the sub-stratum of the whole universe.

*Mala Jâp**

The technique for *mala jâp* has been given in detail in Chapter 6. *Shastras* state that *mala* should be held in a bag through which one can pass right hand to hold *mala*. It should be held at navel height for morning *Jâp* and at eye level for evening *Jâp*. Before start of *Jâp* one should pray to deity of *mala* for making, *mala jâp* powerful., by holding the *mala* along with bag on ones head by right hand and recite following *mantra* which has three parts:

1) *Bhij Mantra* (Recite three times)

Eîm Shrîm Akshmalaya Nmh (3 times)

ऐं श्रीं अक्षमालाय नमः (३ बार)

2) *Jâp Siddhi* (Prayer for the Success of *jaap*)

Om Mam Mahe Mhamaye Srvshktîsvrupini
Chtur Vrgstvyi Nyststsmanme Siddhida Bv
Om Avignm Kuru Mâle Tvm Grahnami Dkshiney Kre
Jp Kala Ch Siddhyrthm Prsid Mm Siddhye.

ॐ मां माहे महामाये सर्वशक्तस्वरूपिणी ।
चतुर वर्गस्त्वयि न्यस्तस्तस्मान्मे सिद्धिदाभव ।।
ॐ अविधन कुरू माले त्वं ग्रहणामि दक्षिणे करे ।
जप काले च सिद्धयर्थं प्रसीद मम सिद्धये ।।

(Mother *Mâla* ! You are like a great power, *shakti*, custodian of four *Vrgas* i.e. *Dharma, Artha, Kamya* and *Moksha*. I hold You (*mâla*) in my right hand for *Jâp Siddhi*. Please remove all obstacles and bless me.)

3) *Prarthana*

Om Akshmaladhiptye Susiddhim Dehi DehiSrv Mantvarth Saddhini
Sadhy Sadhy Srv Sididdhim Pariklpy Pariklpy Me Svah

ॐ अक्षमालाधिपतये सुसिद्धं देहि देहि सर्वमन्त्रार्थ साधिनि
साधय साधय सर्वसिद्धिं परिकल्पय परिकल्पय मे स्वाहा ।।

(O *mala*, you make every action correct please make my mantra recitation also efficacious).

End of *Mntra Jap*

At the condusion of *jâp*, recite following *mantra*.

Guhyati Guhy Gopvî Tvm Grhana Asmt Kritm Jpm
*Siddhi Bhuvtu Mç Daivi Tvtprasada**............

* (name deity or *guru* if initiated by one e.g. *Gneshay Nmh* (for Lord *Ganesh*) *Guruvey Nmh* for *Guru*.)

गुह्यति गुह्य गोप्वी त्वं ग्रहाणास्मत्कृतं जपम ।
सिद्धि भवतु मे दैवि त्वत्प्रसादा.........

(I have undertaking most sacred and scrit *Jâp*. Please __(name of deity or *guru*) give me success in my endeavour).

Note

1) If one has been initiated by a teacher (*guru*) then in that case one should perform atleast one *Jâp mala* of *guru mantra* at the conclusion of *Gayatri Jâp* to make jaap more efficacious.
2) There is a tradition of performing 24 *mudras* (see Chapter 6) before start of *Jâp* followed by 8 *mudras* after *Jâp*. Some scholars do not consider it is part of *Sandhya-Vndna*.

Kar Jâp (*Jaap* on hand fingers) (see Chapter 6). If for any reason one cannot perform *mâla jâp*, then one can perform *Karjâp* on right hand fingers as well. One *kar Jâp* is equivalent to one *mâla jâp*.

If *Syndya* can not be performed at riverbank, then one can perform it at home. Water offered as oblation in *Sndhyarghya* should be collected in a bowl and then placed at the root of a tree.

Vedic Sndhya (as prescribedby *Arya Samaj*).

1) *Achman* (see *Anga* A1)
2) *Ang Sparsh Mntrâs* (Abulation Phrases).

   i) *Om Vak Vak* (ॐ वाक वाक)
   ii) *Om Pranah Pranah* (ॐ प्राणः प्राणः)
   iii) *Om Chakshul Chaksul* (ॐ चक्षुः चक्षुः)
   iv) *Om Shrotrum Shrotrum* (ॐ श्रोत्रं: श्रोत्रं:)
   v) *Om Nâbhih Nâbhih* (ॐ नाभिः नाभिः)
   vi) *Om hrdym* (ॐ हृदयम)
   vii) *Om Knthh* (ॐ कण्ठः)
   viii) *Om Shirh* (ॐ शिरः)
   ix) *Om Bahubhyam Yshblm* (ॐ बाहुभ्यों यशौ बलम)
   x) *Om Kartala Karprshhthe* (ॐ करतलकर पृष्ट)

(Oh, God, purify and strengthen my vocal organ, nostrils, eyes, ears, heart, throat and head. Let there be fame and strength in my arms. May the palms and their backs be pure).

3) *Marjana Mntra* (Purificatory *mantras*)

   i) *Om Bhuh Punatu Shirsh* (ॐ भूः पुनातु शिरसि)
   ii) *Om Bhuvh Punatu Netrayoh* (ॐ भुवः पुनातु नेत्रयोः)
   iii) *Om Svah Punatu Knthe* (ॐ स्वः पुनातु कण्ठे)
   iv) *Om Mahah Punatu Hrdye* (ॐ महः हृदये)
   v) *Om Jnah Punatu Nabhyam* (ॐ जनः पुनातु नाभ्याम)
   vi) *Om Tph Punatu Padyoh* (ॐ तपः पुनातु पादयो)
   vii) *Om Stym Punatu Punh Shirse* (ॐ सत्यं पुनातु पुनः शिरसे)
   viii) *Om Khm-Brhma Punatu Srvtre* (ॐ खं ब्रह्म पुनातु सवत्रि)

Oh, God, you are source of existence, intelligence, and bliss; you are great, creator, lord of austerity and truth. You are Supreme being. Kindly purify my head, eyes, throats, heart, navel, legs and head. May you purify everywhere

C) *Panch Maha Ygnyas* (पञ्च महायज्ञ) (Five great sacrifices)

This is an act of atonement for having committed sins knowingly or unknowingly and also to pay back

the debt of *Devas*, *Rishis* and *Pitr*. (see Chapter 1) The five acts of sacrifice (*yagnya*) are as follows:

a) Ygnya/Tarpan – This is paying back the debt of *Pitrs* (ancestors) who helped us to grow and stand on our legs.
b) Brhm Ygnya – It involves study of sacred scriptures and propagation of the knowledge contained there in.
c) Dev Ygnya – It is an act of offering oblations to *devas* to receive their uninterrupted blessings.
d) Bhut Ygnya – (Also called *Bali Vaisvdev*) It is an act of offerings made to tutelary gods, domestic deities and various living beings such as dogs, crows insects ants etc.
e) Manush Ygnya (or *Athithi Ygnya*) – It is an act of offerings made to fellow humans who need help.

Initially these five *ygnyas* involved use of fire oblations as well, hence the word *ygnya* but now use of fire oblations has been given up.

a) *Pitr Ygnya/Tarpan*
It involves performance of a *sankalpa* followed by *tarpan* as given below:

Snklpa – (see A2 Chapter 16) At the close add words:

Aham Dev, Rishi, Pitr Tarpan Karishaye

(अहं देव ऋषि पित्र तर्पण करिष्यै)

(I am going to perform *Tarpan* for *Devas Reshis* and *Pitrs*)

Tarpan – It has three parts :

i) *Dev Tarpan*
ii) *Rishi Tarpan*
iii) *Pitr Tarpan*

See *anga* A-16 from Chapter 16 for performance all the three *tarpans* of this *ygnya*.

b) *Brhm Yagnya*
The various *angas* are:

1) *Achman* (See A1)
2) *Snklpa* – (See A2) Close with the words:

Ahm "Brhmyagnym Krm Karishhye" as *Karma*

ब्रह्म यज्ञ कर्म करिष्ये

(I am undertaking performance of *Brhmyagnya Karma*)

3) Recitation from sacred books – One may read a few *sholokas* from *Bhagwatgita* or

Ramayan or any sacred book. If this is not possible due to paucity of time then one may recite *Gayatri Mantra*, three times.

c) *Dev Yagnya*

1) Purva Bhaga *Dûp Dîp Puja* (see Chapter 15).
2) Pradhan Bhaga. This involves *puja* of chosen deity or deities as per *Shodoshopachara* or *Dashopachara* or *Panchopachara* (see Chapter 15).
3) Uttara Bhaga.

    i) *Namaskara/Sampurna/Praname* – It is an act of paying final homage to deity after completion of *puja* (see A45).
    ii) *Âposhna* (see A46).
    iii) *Dakshina* (see A47).
    iv) *Charnamntra* (see A48).
    v) *Kshema Yachna/Prayschita* (see A49).
    vi) *Upsthana* (see A50).
    vii) *Raksha* (see A51).

d) *Bhut Ygnya* (also known as *Balivaishvdev*)
It is an act of offering cooked food items as *homa* to *agni* (fire) at home with which one cooks food and one part of the left over is eaten as *prashad* by the family while the other part is served to five living beings known as *Panch Bali*. These are: 1) cows, 2) dogs, 3) crows, 4) *devas* and 5) ants.

Since the food is traditionally cooked in a kitchen, hence its performance also takes place there by the family head. With the change in the style of human living, this *ygnya* is no longer performed as a *nitya karma*. It is now performed on some major events such as *Shivratri* by *Kashmiri Pandits*.

e) *Atithi Yagnya* (or *Manush Yagnya*)
This is an act of offering food which is cooked at home to guests. Welcome of guest at home is an essential tradition of Hindus. Its importance can be gauged from the fact that scriptures describe serving food to the *athithi* (guest) if he is in hurry even before it has been offered to agni in the *Bhut Yagnya* described above. If there is no guest, then it can be served to *Panch Balis*.

Some Useful Hints

1) Remember that *Karma Kanda* has its origin in *Vedas* and *Vedic* knowledge is unlimited. Various *sutras* have picked up hymns from this source as per their own perception, hence such a variance in the recitation of hymns. Despite this, methodology known as *kriya* has remained almost unchanged since *Vedic* times. Hence one should focus on methodology and not get bothered about recitation on long *mantras* if it is found difficult.
2) Performance of a *karmic* action has two parts : i) recitation and ii) *kriya* (i.e. what is to be done).

Recitations are generally long and complex eulogies of deity being propitiated. If one is not comfortable with the long recitation given in the scripture in such situations one should name the deity who is being propitiated, then recite some of his/her eulogies (see A52) and then describe *Karma* e.g. applying flowers *Pushpm Samarpyami* (पुष्पं समप्रयामि).

3) Again if material for a *kriya* is not available use the word "*amuk*" for that material and offer flowers as substitute. e.g. *amuk samarpyami.*
4) One should prepare his own *Puja* Prayer book, after selecting prayers and *kriyas* which one want to perform. Practice the performance of these *kriyas* before actual performance.

Chapter Nineteen

Samskaras

Performance of these *Samskars* is the essence of Hindu Traditions. The English translation of *Samskaras* is sacrament which means religious ceremony, but a Hindu *Samskara* is much more than a religious ceremony. Hindu scriptures describe it as "a religious purificatory rite and ceremonies for sanctifying the body, mind and intellect of an individual so that the individual may become full fledged member of community".[1] These *Samskaras* are believed to have their origin in the social traditions of the people in various regions. Since the traditions of various regions vary, the performance of these *Samskaras* also have wide variations although religious format remains more or less the same. The ladies of the household play a prominant role in the performance of these *Samskaras*.[2]

In North India the number of these *samskars* is generally sixteen. Some sections of society do not include death related *Samskars* (such as *Antyesthi* and *Shraddha*) as part of regular *Samskaras*. In south India the number of *samskar* is 40 and even 48. In Kashmir, one can count twentyfour *Samskars* (excluding death related *samskars*). In actual practice, several post *Upanayane Samskaras* are performed along with *Upanayana* (keeping in view that the boys now a days are initiated not at 7-8 years age as prescribed in the *Sutras* but much later than that age). Thus, the actual number of *Samskaras* may be stated as eleven and even among these eleven *Samskars, Upananayana* and *Vivah* receive some attention, while others are observed with a much less enthusiam. Services of priest or priests are required in the performance of these *Samkars*. A brief description of the *Samskaras* follows:

A) *Bîj Vapn/Garbhadâna* (बीजवापन/गर्भदाना)

In Hindu society marriage is not desire of lust but desire for good progeny. Hence before having sex first time at the time of *rta* (between 4th and 16th day after the wife's mensurative period) a religious ceremony is performed by the couple which involves following *angas*:

1) *Snklpa* for *Bij Vapn(* see A2 chapter 16)
2) *Ganesh Pûja* – see A7.

3) *Sptmatrika Puja* – see B3).
4) *Nandimukhe Shraddha* (see B7).

b) *Pumsavana* (पुंसावना)

It is performed in the third month of pregnancy for protection of the fetus and some say for having a male child. It is performed when moon is in the male constellation. Religious ceremony is same as for *Bîj Vapn*.

c) *Simantonnayana* or *Simontkrn* (सीमन्तोन्नायाना / सीमन्तकरण)

This *Samskara* is recommended to be performed in the fourth or fifth month of pregnancy or even later.

This ceremony is also known as

i) Hair Parting.
ii) *Dvd Anun* by *Kashmiri Hindus* and
iii) Baby Shower in the Western World

The purpose of this *Samskara* is three fold:

1) To keep away evil spirits which are bent on devouring fetus and suck the blood of woman. Goddess *Shri* is invoked by husband for protecting his wife & child.
2) To bring about prosperity to mother and long life to the unborn child.
3) To help grow intellect of the child, the mother is kept in happy mood and fed with dishes which she likes most and asked not to move heavy objects.

Ceremonies

1) The date for performance is chosen when moon is in male constellation.
2) Mother is required to keep fast for day followed by performance of religious ceremonies indicated in *Bîj Vapn*.
3) After this the wife is seated on a chair on the side of fire *kund* and husband parts the hair of wife upwards with a bunch of even number of unripe *udambara* fruits or mulbery twigs along with three *darbhas* while reciting the *mantra* "*Bhur, Bhuvah, Svah* or three *Mahavakyas* (see Chapter 3).

d) *Jatakarm* (Birth Ceremony) (जातकरण)

The birth of a child is great even in the life of married couple. it is celebrated both as a religious ceremony and social event. The religious ceremony is the same as given in *Bîj Vapn*.

e) *Namakarna* (Name giving) (नामाकर्ण)

In most ceremonies *Jatakarma* and *Namakarna Samskara* are performed together preferably on the 11th day (or even later on) of the birth of child. Scriptures give detailed instruction for naming a male or a female child. It should be indicative of i) Sex of child, ii) Cast and *Vrga* iii) Qualities that child may possess. Male names should be of even syllables and should not end in L or R. Similarly girls names should be indicative of their tenderness and loveliness and should have odd syllables in it and generally should end up with 'î' or 'a'. Religions ceremonies recommended are the same as given in the *Bîj Vapn*.

f) *Surya Darshan* (सूर्य दर्शन)

There is no major religious ceremony involving in it. The child is exposed to Sun on a suitable day after 3 months for the first time by the parents along with recitation of *Bhu Bhuh Svah Mantras* of *Agni* and *Prajapati* (see *Agni Mukha* in B9).

g) *Chandr Darshan* (चन्दर दर्शन)

It is similar to *Surya Darshan* except that the child is exposed the bright light of moon coming from southern side after about six months of birth. Religious ceremony is same as for *Surya Darshan*.

h) *Annprashn* (अन्नप्राशन)

When child is 6 months, he/she is given solid food. The *mantra* for purification of food to be fed is the same as given in *Agni Mukha* (see B9).

i) *Chudakarna/Mundan/Zar Kasai* (चूडाकर्ना)

It is *Samskar* for first tonsure of a male boy which usually takes place between 9 months to three years after birth. The hair that grows on child while in mother's womb is not considered auspicious and hence needs to be removed.

Preparatory

1) Items as given in *angas* B1, B2 and part 'a' of B9.
2) A barber with steel blade for tonsure.
3) Cow dung in an earten pot to keep hair after tonsure and subsequent disposal.

Religious ceremony

i) Establish *Kalsha* and *Pradhan Kalsha* (see B1 & B2).
ii) Perform *Purvabhaga Anga* of *Homa* (see Part 'a 'of B9).

iii) *Braiding*

The braiding involves following actions by the father of boy:

1) Hot & Cold water is mixed to which is added a little butter or curd along with recitation of following *mantra*:

Om Us-hn-ena Vâya Udakenehyadite Keshân Vapa

ॐ उष्णेन वाय उदकेनेह्यदिते केशान् वप ।

Please cut hair after rubbing it with hot or cold water.

2) With boy sitting facing east, his hair is braided on the southern western and northern side. Moisting the southern side (i.e. right side) braid with above mixture, recite following *mantra*:

Om Savitrâ Prasûtâ Daivyâ Âpa Undantu Te Tanûm
Dîrghâyutvâya Balâya Varcase

ॐ सवित्रा प्रसूता दैव्या आप उन्दन्तु ते तनूम् ।
दीर्घायुत्वाय बलाय वर्चसे ।

Oh Water Deity born through the grace of *Suryadev* please protect the body of this individual. Bless him with long life.

3) Divide braided hair on southern side (as in Step 2 above) in 3 parts and hold them separate with 3 clips. Divide all the three parts of braided hair into further 3 sub-division. While touching the tips of three *kushas* (picked from the bundle of 27 blades already kept) into the roots of the first bunch of hair out of three recite following *mantra*:

Om Osadhe Trayasva

ॐ ओषधे त्रायस्व

Oh *Kusha* and herbal deities, protect this individual.

4) While picking up Razor, recite following:

Om Shivo Namasi Svadhitiste Pita Namaste'astu Ma Ma Himsih

ॐ शिवो नामासि स्वधितिस्ते पिता नमस्तेऽअस्तु मा मा हिंसीः ।

Oh *Rudradeva* (or *Shiv*) my obeisance to You. You are deity of all the instruments used in the braiding, please protect this child from all injuries.

5) While cutting the hair with three *kushas* shoved into them mutter the following:

Om Nivartayamyayuse Nnadyaya Prajananaya Rayasposaya Suprajastvaya Suviryaya

ॐ निवर्तयाम्यायुषऽन्नाद्याय प्रजननाय रायस्पोषाय सुप्रजास्त्वाय सुवीर्याय ।

Oh boy (or son) I am going to tonsure your head for the sake of your peace, prosperity, eating delicious food, productive energy, wealth and progeny.

6) Of the three parts of hair on the right side which have been braided, cut those of the western side along with *Kushas*, keep this hair in the pot containing cow dung which has been kept on the northern side. Recite following while cutting the hairs.

Om Yenavapat Savita Ksurena Somasya Rajno Varunasya Vidvah
Tena Brahmano Vapatedamasyayushyam Jaradashtiryathasat.

ॐ येनावपत् सविता क्षुरेण सोमस्य राज्ञो वरूणस्य विद्वान् ।
तेन ब्रह्मणो वपतेदमस्यायुष्यं जरदष्टिर्यथासत् ।

Dear barber (*Napit*) use the same cutting blade (*Khur*) for removal of this boy hairs which you use in the tonsure of boys of royal families and other high ups. Make him fit to be owner of large herd of cows, wealth and large progeny.

7) Keep three *kushas* each in the other two braided parts of the hair on the east, cut then too and keep them in cow dung as was done above vide item 6. No *mantra* are to be recited now, one has to maintain silence.
8) Now shift to western side. Follow same procedure as above. The *mantra* recitation for cutting the first braiding on the western side is as follows:

Om Ryayusham Jamadagneh Kashyapasya Ryayusham
Yaddeveshu Ryayusham Tanno'astu Ryayusham

ॐ रयायुषं जमदग्नेः कशयपस्य रयायुषम्
यद्देवेषु रयायुषं तन्नोऽअस्तु रयायुषम् ।

Oh, the deity of three conditions of human life (childhood, youth and old age) just as *rishis* such as *Jamdgin* and *Kashyp* were blessed by you with long life, please bless this boy also for long life of three conditions.

9) The same procedure is to be followed for cutting hair on the northern side. The recitation of *mantra* for cutting the first braiding is as follows:

Om Yat Kshurena Majjayata Supeshasa Vaptra Va Vapati
Keshanchindhi Shiro Masyayuh Pramoshih

ॐ यत् क्षुरेण मज्जयता सुपेशसा वप्त्रा वा वपति
केशान्धि शिरो मास्यायुः प्रमोषीः ।

Oh *Napit* (barber) please use that *Khur* (cutting blade) for removal of this boy hair which is sharp and pretty. Oh god protect this child bless him with long life.

10) Handover razor to the barber who after through (rubbing of mixture of hot and cold water along with butter, shaves the head leaving a tuft (called *Shekha* or *Choti*)[3] at the top of head. The cut hair is collected by mother, put on cow dung and finally put in ground along with some walnuts (from *Kalash*). Walnut saplings that may sprout from these walnuts in the ground, are then replanted at proper places for their growth and fruit.
11) The concluding act of tonsure is performed by mother who collects ash from *Havan Kund*

with the root of *Sruva* and applies it with her right ring finger to herself and to boy with the recitation of following :

Om Tryayusham Jamadagneh Iti Lalate
Om Kashyapasya Tryayusham Iti Grivayam
Om Yaddeveshu Tryayusam Iti Dakshinabahumule
Om Tanno Astu Tryayusham Iti Hrdi

ॐ रयायुषं जमदग्नेः इति ललाटे ।
ॐ कृयपस्य रयायुषम् इति ग्रीवायाम् ।
ॐ दद्देवेषु रयायुषम् इति दक्षिणाबाहुमूले ।
ॐ तन्नो अस्तु रयायुषम् इति हृदि ।

Touching *Khur* (cutting blade) on forehead of boy recite "Oh three energies (*Shakties*) of *Jmdani Rishi* protect this boy."
Touching *Khur* on the head recite "Oh the three energies of *Kashyp Rishi*, please protect this boy."
Touching *Khur* on right shoulder of boy recite "Oh the three energies of *Dadveshu Rishi*, please protect this boy."
Touching *Khur to* the heart of boy , recite "Oh the three energies of *Tann* please protect this boy."

12) In the end , the priest conducting the ceremony has to be paid *dakshina* and receive his final blessings. Then all the *Brahmins* who participate in the *puja* are served with delicious food.

j) *Upanyana/Mekhla* (उपनयाना/मेखला)

(The details given here under are only indicative. For performance of this *Samskara* the priests conducting the ceremony should use the relevant scriptures).

Initiation of boy or boys through *Upanayana Samskar* is important next only to marriage (*Vivah*) among *Kashmiri Pandits*. Initially this *Samskar* was introduced for initiating a boy for study of *Vedas* under the guidance of the teacher (*guru*) at his *ashram* (residence). Later on its importance shifted to initiation of male child into society to enable him to perform religious rituals regarding the three debts called *rins* (see Chapter 1) which is an essential responsibility of a *Hindu* boy. The recommended age for its performance for a *Brahmin* boy was 7-8 years and one could combine Tonsure *Samskar*[A] with it. It has lost much of its religious appeal now and in some cases it is performed a day or two before marriage to enable boy to perform marriage ritual for which *yagnopavit* is considered essential. The number of priests required for performance of *upanayana* should be around four with their duties as under:

i) Recite *Vedas* and guide in the conduct of ceremony. He should be a learned *acharya*. He is designated as "*Chandr Taruk*" (चन्द्रतारुक) and is given a place of honour in the ceremonial place.
ii) An assistant priest to *Chander Taruk* who takes up recitation of *gayatri mantra* for twelve thousand times or less on behalf of boy's father (as stated by him during *Snklpa*). He also recites *Bhagwad Gita* along with others priests or people from assembly and occasionally joins *Chander Taruk* in the melodious recitation of *Vedic* hymns.
iii) Family priest – He conducts all the actions (*kriyas*) during *Upanayana* e.g. *homa* etc.
iv) Assistant to family priest who puts on *tilak* to the people in assembly, ties *rksha sutras*

(*Narivan*) on arms (males right arm females left arm) and also conducts "*Ayu Darshan*" (see B9). He also helps family priest in the conduct of his duties.

Preparatory

A special pavilion is erected with *Agni Kund* in the middle. the pavilion should be large enough to accommodate all the priests, *Kalash, Navgreh* charts and family members. Care should be taken to keep good ventilation for letting go out smoke from *Agni Kund*.

Ceremony[5]

i) Previous day – *Dev Gon* (see B15).
ii) Next day (Day of *Upanayana*).

a) *Purva Bhaga*

Following *angas* are performed by family priest along with his assistant much before the start of actual *upanayana* - called *Pradhan Bhaga*.(Some priests perform these *angas* during night time so as to be able to start *Pradhan Bhaga* in the morning and complete the ritual by evening).

i) *Ganapati Puja* – See A6.
ii) *Kalash Sthpn* – See B1.
iii) *Matrika Pujan* – B3 or B4.
iv) *Nandimukha Shraddha* – See B7.
v) *Navgreh Mndll Pujan* – See B6.

b) *Pradhan Anga*

(Boys father sits facing east with his son or sons on the right).

1) *Snklpa*[6]

a) *Gayatri Jap*

As a first step12000 *Gayatri japs* or any other number of *japs* is to be made. (Services of a priest are used for this purpose). After recitation of *sankalpa* as shown in *anga* A2 (Chapter 16) close with the words:

Dvadshshstrm (for 12000) (द्वादशसहसत्र)

Or *Amuk* (for any number) (अमूक)

Gayatri Japmhm Brhmndvara Karishaya (गायत्री जपमहं ब्राहमणद्वारा करिष्ये)

(I am perfoming 12000 or so many *gayatri japs* through the services of a *Brahman*).

b) *Upnayane Snklpa* close with the words:

Asy Kumars Dvijtvsiddhidvarâ Vedtryydhikar Siddhyrthm
Shri Permeshvr Prîtyrthm Ch Upnynm Karishye

अस्य कुमारस्य द्विजत्वसिद्धिद्वारा वेदत्रयधिकारसिद्धयर्थं
श्री परमेवर प्रीत्यर्थं चोपनयनम कर्मणं अहम करिष्ये ।

(With a view to pleasing the gods, so that my boy or boys may become *dvija* (or twice born)[7] and possess the right of learning the *Vedas* I shall have his/their initiation performed).

If the initiation is to be performed along with tonsure, the performer should use the words "*Chudakarmopnayanakhye Karishye*" (चुडाकर्मा चोपनयनमे) in place of "*Ch Upnayanm*".[8] (चोपनयनमे).

2) Placement – The boy or boys after bath, who is/are to be initiated, sit on the western side of *Agni Kund* facing east, along with their father (or the person who is to conduct *Upanayana* in place of father).

3) *The Kupina* – The boy is given a long yellow kurta specially designed for the occasion along with a cap for wearing. This symbolizes simplicity and purity of thought.

4) The Girdle[9] – The family priest helps the boy to tie a cotton girdle round his waist. The cotton girdle is a triple cord called *Mekhla* by which name *Upanayana* ceremony is known among *Kashmiri Pandits*. A strip of cloth called *Shranpath* is passed from front to back to cover private parts which is held by the girdle on both sides. The accompanying *mantra* is :

Om Iyam Duruktam Paribâdhamânâ Varnam Pavitram Punatî Ma Âgât
Prânâpanâbhyâm Balamâdadhânâ Svasâ Devî Subhagâ Mekhaleyam

ॐ इयं दुरूक्तं परिबाधमाना वर्णं पवित्रं पुनती म आगात् ।
प्राणापानाभ्यां बलमादधाना स्वसा देवी सुभगा मेखलेयम् ।

Oh, *Yagnopavit*, please remove our *papas* (effects of bad deeds), thorough Your *Pran, Apan, Vayu* (i.e. *Pranayam*) Just as Your Sister, *Mekhladevi* does it for her devotes.

5) Putting on Sacred Thread (*yagnopavit*)[10] This is the most important act in the *upanayana* and has to be performed at the most appropriate time as per astrological calculations made earlier. A *yagnopavit* (called sacred thread) is first of all purified by the family priest by the sprinkling water on it and at the same time reciting following *mantras* :

a) *Om Âpo Histhâ Mayobhuvastâ Na Ûrje Dadhâtana Mahe Ranâya Cakshase*
Om Yo Vah Shivatamo Rasastasya Bhâjayateha Nah Ushatîriva Mâtarah
Om Tasmâ Aram Gamâma Vo Yasya Kshayâya Jinvatha Âpo Janayathâ Ca Nah

ॐ आपो हिष्ठा मयोभुवस्ता न ऊर्जे दधातन । महे रणाय चक्षसे ।
ॐ यो वः शिवतमो रसस्तस्य भाजयतेह नः । उशतीरिव मातरः ।
ॐ तस्मा अरं गमाम वो यस्य क्षयाय जिन्वथ । आपो जनयथा च नः ।।

Oh, water deity be gracious to us. Your sacred sap is offered by mothers to their young ones for their intelligence, growth and power to fight with enemies. You are source of all herbs which fulfill needs of seekers. You are like Vishnu, please remove our deficiencies and grant us children and grand children.

b) *Om Brahma Jajnânam Prathamam Purastâdvisîmatah Suruco Vena Âvah*
Sa Budhnyâ Upamâ Asya Visthâh Satashcayonimasatashca Vivah (1)

ॐ ब्रह्म जज्ञानं प्रथमं पुरस्ताद्विसीमतः सुरूचो वेन आवः
स बुध्न्या उपमा अस्य विष्ठाः सतफ्चयोनिमसतफ्च विवः । १ ।

Oh Lord *Brahma*, You are the Supreme God. There is no one above You. You are Omnipresent. All the *Lokas* are illumined by You. You are sought by all. You are source of all knowledge. You are father, mother and *Isht Dev* of all manifestation. Please take Your seat here and protect this *yagnya*.

Om Idam Visnurvicakrame Tredha Nidadhe Padam Samûdhamasya Pâmsure
Om Namaste Rudra Manyava Utota Isave Namah Bâhubhyâmuta Te Namah (2)

ॐ इदं विष्णुर्विचक्रमे त्रेधा निदधे पदम् ।समूढमस्य पा सुरे
ॐ नमस्ते रूद्र उतोत इषवे नमः बाहुभ्यामुत ते नमः । २ ।

My obeisance to Lord *Vishnu*, Who is lord of all the three worlds and Who measured all the universe in three steps. My obeisance to *Rudradev* with my both arms up.

c) *Om Bhûrbhuvah Svah Tatsaviturvarenyam Bhargo Devasya Dhîmahi Dhiyo Yo Nah Prâchodayat*

ॐ भूर्भुवः स्वः तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि धियो यो नः प्रचोदयात् ।

d) *Om Yajnopavîtam Paramam Pavitram Prajîpateryatsahajam Purastât*
Âyusyamagryam Pratimunca Shubhram Yajnopavîtam Balamastu Tejah
Yajnopavîtamasi Yajnasya Tvâ Yajnopavîtenopanahyâmi

ॐ यज्ञोपवीतं परमं पवित्रं प्रजापतेर्यत्सहजं पुरस्तात् ।
आयुष्यमग्र्यं प्रतिमुन्च शुभ्रं यज्ञोपवीतं बलमस्तु तेजः ।
यज्ञोपवीतमसि यज्ञस्य त्वा यज्ञोपवीतेनोपनह्यामि

(See Translation under *Sandha Vndna* Chapter 18).

6) <u>Wearing Yellow Garments and deer skin</u>

a) *Om Upayâma Grhîto'si Sâvitro'si Ca Nodhâshca Nodhâ Asi Ca No Mayi Dhehi*
Jinva Yajnam Jinva Yajnapatim Bhâgaya Devâya Tvâ Savitre

ॐ उपयाम गृहीतोऽसि सावित्रोऽसि च नोधफ्च नोधा असि च नो मयि धेहि ।
जिन्व यज्ञं जिन्व यज्ञपतिं भगाय देवाय त्वा सवित्रे ।

Acharya instructs his pupil. "Wear this yellow garment, it will bestow you with wisdom, poetic talent and success. It will help you to focus on the worship of gods.

b) *Om Yuvâ Suvâsâh Parivita Âgâtsa U Shreyân Bhavati Jâyamânah*
Tam Dhîrâsah Kavaya Unnayanti Svâdhyo Manasâ Devayantah

ॐ युवा सुवासाः परिवीत आगात्स उ श्रेयान् भवति जायमानः
तं धीरासः कवय उन्नयन्ति स्वाध्यो मनसा देवयन्तः ।।

<u>Deer Skin</u> (*Ajina*) as a Scarf – The boy is given a deer skin by the family priest which he has to wear over his yellow long cotton garment. Deer skin symbolizes holiness. The boy while accepting deer skin scarf should recite following words:

Om Mitrasya Cakshurdharunam Balîyastejo
Yashasvi Sthaviram Samiddham Anâhanasyam Vasanam Jarishnuh
Parîdam Vâjyajinam Dadhe'ham

ॐ मित्रस्य चक्षुर्धरूणं बलीयस्तेजो
यशस्वि स्थविर समिद्धम् अनाहनस्यं वसनं जरिष्णुः
परीदं वाज्यजिनं दधेऽहम् ।।

The wearer of *yagnopavit* says, "I am wearing garments which will grant me vision, power, brilliance, fame, like that of *Mitradeva*.

7) Holding Staff – A Staff of *palashya* or mulbury wood, about the height of boy, is given by the family priest to the boy which he has to hold in his right hand. Staft symbolizes long life. While accepting the staff, boy recites following *mantra*:

Om Yo Me Dandah Parâpatadvaihâyaso Ahibhûmyâm
Tamaham Punarâdada Âyushe Brahmane Brahmavarcasâya

ॐ यो मे दण्डः परापतद्वैहायसोऽधिभूम्याम् ।
तमहं पुनरादद आयुषे ब्रह्मणे ब्रह्मवर्चसाय ।।

I am holding this staff for gaining *Brahmtej* (*Brahmas* Vision) and long life.

8) Purification by Water – The family priest *Kulguru*, holds water in his cupped hands and pours it three times in the cupped palms of boy with reciting of following *mantras*:

Om Âpo Hishthâ Mayo Bhuvastâ Na Ûrje Dadhâtana Mahe Ranâya Chakshase
Om Yo Vah Shivatamo Rasatasya Bhâjayateha Nah Ushatîri Va Mâtarah
Om Tasmâ Aram Gamâma Vo Yasya Kshayâya Jinvatha Âpo Janayathâ Cha Nah

ॐ आपो हिष्ठा मयो भुवस्ता न ऊर्जे दधातन ।महेरणाय चक्षसे ।
ॐ यो वः शिवतमो रसस्तस्य भाजयतेह नः उशतीरि व मातरः
ॐ तस्मा अरं गमाम वो यस्य क्षयाय जिन्वथआपो जनयथा च नः ।।

Om Tachchkshurdevahitam Purastâchchhukramuchcharat
Pashyema Sharadah Shatam Jîvema Sharadah Shatam
Shrnuyâma Sharadah Shatam Prabravâma Sharadah
Shatamadînâh Shyâma Sharadah Shatam Bhûyashcha Sharadah Shatât

ॐ तच्चक्षुर्देवहितं पुरस्ताच्छुक्रमुच्चरत्
पशयेम शरदः शत जीवेम शरदः शतः ।
श्रृणुयाम शरदः शतं प्रब्रवाम शरदः
शतमदीनाः स्याम शरदः शतं भूय च शरदः शतात् ।

May we live to have vision of *Suryanarayan* for 100 autumns. May we also be able to listen to Him through our ears, talk through our tongue and enjoy for 100 autumns.

9) Touching the Heart – The *Kulguru* touches boys heart reciting over his right shoulder. This indicates taking over charge of student. The *mantra* recitation by the priest is as under:

Om Mama Vrate Te Hrdayam Dadhami Mama Chittamanuchittam Te Astu
Mama Vachamekamana Jushasva Brhaspatishtva Niyunaktu Mahyam

ॐ मम व्रते हृदयं दधामि मम चितमनुचितं ते अस्तु
मम वाचमेकमना जषुस्व बृहस्पतिष्ट्वा नियुनक्तु मह्यम् ।

I am holding you in my heart. May you be like me. Follow my orders conveyed through speech. *Brahaspati* his chosen you for doing this.

10) Mounting the Stone – The boy is asked to mount a stone (a pestle). It is as symbolic gesture to standing firm during the student strip.

11) Taking Charge – *Kulguru* holds the right hand of boy and asks him a few question such as:

i) *Ko Namasi* ? (को नामासि) - What is your name Te boy has to give his name along with *gotra*.
ii) *Ksy Brhmcharysi* (कस्य ब्रहमचार्यसि) - Would you remain bachelor ? The boy has to respond in affirmation by saying. *Bhavatah* (भवत:).

Following the dialogue the priest recite:

Om Indrasya Brahmacâryasyagnirâcâryastavâhamâ-câryastava (*Amuka*)

ॐ इन्द्रस्य ब्रह्मचार्यस्यग्निराचार्यस्तवाहमाचार्यस्तव (अमुक)

Oh Lord *Inder*, this boy promises to remain *brahmchari* (bachelor) and hence forth you will receive orders from me.

The priest recites the name of boy along with his *gotra* in the above recitation where the word '*Amuk*' stands for *gotra* of boy.

12) Quarters (Directions) – The boy bows to various directions with folded hands. First he turns to east while his *guru* (priest) recites.

i) *Prajaptye Tva Priddami* (प्रजापति त्वा परिददाम) (O, *Prajapati*. I bow to you in the east).
ii) Turning South, *Om Devay Tva Savitre Pariddami* (ॐ देवाय त्वा सवित्रे परिददामि) (Oh, *Devas* I bow to you in the south).
iii) Turning West, *Om Adbhyastvaushhadhi Byah Pariddami* (ॐ अदभ्यस्त्वौषधीभ्य: परिददामि) (Oh, Divinities of west I bow to you).
iv) Facing North, *Om Dyavaprithvibyam Tva Pariddam* (ॐ द्यावापृथिवीभ्यांत्वा परिददामि) (Oh, *Dyavo* and *Prithvi*-Sky and earth I bow to you).
v) Looking Down Wards, *Om Vishvebystva Bhutebhyah Pariddan* (ॐ विशवेभ्यस्त्वा भूतेभ्य: परिददामि) (Om all the living being of world I bow to you).
vi) Looking Towards sky, *Om Srvabhystva Bhutebhyh Pariddami*. (ॐ सर्वेभ्यस्त्वा

भूतेभ्यः परिददामि) (*Om* all the living beings of universe I bow to you).

13) Circumambulation of *Agni Kund* – The boy next moves round the *agni kund* and then takes seat next to his guru on the west side i.e. northern side.
14) Request for Performing *Homa* – Then taking flowers, sandalwood and garment for guru in his hands, offers these items to the priest with the recitation as follows:

Om Adya Karttavyouppayanayanahomakarmani Krtakrtavekshnrupbrhmkrm
Krttum (Amuk) Gotra (Amuk) Ahm
Brahmnmebhi Pushpm Chandnm Vasobhirbrhmtven Tvahm Vrne

ॐ अद्य कर्तव्योपनयनहोमकर्मणि कृताकृतावेक्षणरूपब्रहमकर्म
कर्तुम (अमुक) गोत्रे (अमुक) अहं
ब्राहमणमेभिः पुष्प चन्दन वासोभिर्ब्रहमत्वेन त्वाहं वृणे ।

(For the sake of performance of *Upanayana homa*, please accept the gift of flowers, chandan and clothes from…..(name)….. of……. *Gotra*). While accepting these gifts, the priest recites:

Om Vrto'smi (ॐ वृतोऽस्मि)

15) *Homa* – The priest now shifts to the southern side of *agnikund*. Boy's father prepares a bed of *Kusha* (with tips towards east) for him on which he sits and proceeds for performance of *homa*, starting with:

 i) *Purvabhaga anga* (see B9).
 ii) *Pradhan Anga* (The recitation of *mantras* is very long which have not been given here. For these one may refer to the books which have been given at end of this Chapter.[11] The verses uttered are full of educational significance and with prayers to *agni* by the boy and his *guru*. A gist of these *mantras* is as follows:
 "O *Agni* ! You dwell everywhere both inside and outside. As a purifying agent you destroy all defilements and by purging men of their impurities, you make them pure like yourself and then protect them. You are O, *Agni*, undeniably the way leading to auspicious action. Pray be so kind to me, that I may make this sacrifice with sincere heart and may this propitiate the celestial deities. Making me in your own image, bless me with the faculty of recognising the real source of happiness and of destroying that which leads to suffering (*dukha*)."
 iii) *Uttara bhaga* (see B9).

16) Paying *Dakshina* (Sacrificial fees) – After completion of *homa,* priest is to be paid for performance of *homa* along with recitation of following *mantra*:

Om Adyaitasminnupanayanahomakarmani Krtâkrtâvekshanarûpabrahmakarmapratisthârthamidam
Pûrnapâtram Prajâpatidaivatam Amukagotrâyâmukasharmane
Brahmane Brâhmanâya Dakshinâm Tubhyamaham Sampradade

ॐ अद्येतस्मिन्नुपनयनहोमकर्मणि कृताकृतावेक्षणरूपब्रह्मकर्मप्रतिष्ठार्थमिदं
पूर्णपात्रं प्रजापतिदैवतं अमुकगोत्रायामुकशर्मणे
ब्रह्मणे ब्राह्मणाय दक्षिणां तुभ्यमहं संप्रददे ।

Today, at this *yagnopavit* ceremony in the presence of Brahma I offer you (this rice) as sacrificed fees for giving *brahmjnan* to me (of ________ *gotra*).

17) <u>Initiation and *Acharya*'s Instructions</u> – The *Aachrya* initiates boy by uttering *Brahmjnan* in his ear (It is considered secret knowledge).The knowledge that a guru imparts to his pupil (*shesh*) regarding spirituality of the universe is popularly known as *Brahm Jnan*. In this *Guru* advises his pupil that the sole objective of a human being is to know reality of universe. That reality is not separate from your own being, *Brahmi Vidhya* enfolds this very knowledge. The recitation is as follows:

"Om Om Om Trigun Purûsh Kshetr Char, Moham Bhindi, Rajas Tamsî Bhindhi, Prâkrit Pashjâlam Sâvarnam Parihar, Satwam Grahan Purshotamosi, Som Suryanal Pravar, Parmdhâman Brahama Vishnu Mahayshwer Svrûp, Sreshti Sthati Samhâr Kârak, Brû Madye Nilaye, Tayjosi Dhâmâsi Amritâtman Om Tat Sat Hamsah, Shuchi Shat, Vasurant Rikshishat Hota Veydishat, Atithir Duronsat, Nrshat Varsat Rirsat Vyomsat, Abjâ Gojâ Ritigâ Adrija, Ritam Param Brahm Svrup, Sarvgat Sarv Shaktay, Sarvayshvr Sarvindriya Granthi Bhedam Kuru, Paramam Padam Paramarshaye Parmârg Braham Dvâramsar, Kumârgam Jahi Shat Koshikam Sharîram Tyeja, Shudhosi Budhosi Vimlosi Khymaso Svpadam Âsvâdaya Svâha"

ऊं ऊं ऊं त्रिगुणपुरूष क्षेत्रचर, मोंह भिन्धि, रजस्तमसी भिन्धि, प्राकृत-पाशजालं-सावरणं परिहर, सत्वं ग्रहाण-पुरूषोतमोसि, सोम-सूर्यानल-प्रवर, परमधामन ब्रह्म विष्णुमहेशवरस्वरूप, सृष्टिस्थिति-संहारकारक, भ्रूं-मध्य-निलय, तेजोसि-धामासि-अमृतात्मन ऊ तत्सत हसँः, शुचिषत वसुरन्त-रिक्षसत् होता वेदिषद्, अतिथि-दुरोणसत्, नृषत्-वरसत्-ऋतसत्-वयोमसत्, अब्जा गोजा ऋृतजां अद्रिजा, ऋृतं परंब्रह्म-स्वरूप, सर्वगत सर्वशक्ते, सर्वशवर सर्वेन्द्रिय-ग्रन्थि भेदं कुरू, परमं-पदं परामर्शय परमार्ग ब्रह्म-द्वारं सर, कुमार्ग-जहि-षट कौशिकं शरीरं-त्यज, शुद्धोसि बुद्धोसि विमलोसि क्षमस्व स्वपदम-आस्वादय स्वाहा ।

(Recitation of Om three times is made in the beginning for removal of all pain and sufferings. You are a '*Trigun Purusha*' (you are bound by three *gunas* which pervade whole universe); you are '*Khetrchr*' (your body is like a field, which is subjected to constant digging and harvesting), destroy your *Moh* (greed) which is the cause of your placement in the *Rajas* and *Tamas gunas*; destroy all *Prakrati Pash Jalm* (false bondages that bind you with nose). Know the Truth (*Sattvm*) you are yourself *Purushottam* (Supreme Being), *Soma* (*Somdeva*), *Surya* (*Suryadeva*) *Anal* (*Agnideva*), *Prvr* (Illumined) (being), *Parmdhan* (wise being), of the form of *Brahma-Vishnu-Mahesh*; creator and destroyer of universe; you are the one who can he reaches by focusing on the part of body between eyes; you are the Supreme Abode, the immortal *Sat* (truth) and *Hamsa* (life breathing consciousness); you are *Shrechisht* (residing at clean place); *Vasurantrikshst* (*Vasudevta* residing in the sky); you are *Hota* (the oblation made in *Agni*) *Vedisht* (the *Agni* of *Yagnya*); You are *Atithirdranst* (the guest attethe among the householders), *Nrsht* (residing among humans), *Vrst* (residing among gods), *Ritst* (residing among holders of Truth) *Vyomst* (visible and invisible in the universe), Abj (born in water), *Gaga* (the medicinal herbs), *Adrija* (the streams that flow from mountains), *Ritija* (the Supreme Truth); you are the very form of *Parm Braham* (Supreme God). You are *Srvgt* (who is everywhere), Srv *Shakti* (the most powerful one), *Srveshr* (god of all beings), *Srv-Indrey* (master of all functions), leave this laziness and focus on that *Prmm Pdm* (the Supreme Self) *Parmarg* (Supreme Guider); know your true self, leave *Kumarg* (the misleading way). Don't bother about *Sht Koushikshrir* (body made of Six elements). You are *Shud* (pure self) *Buddhu* (wise-one), *Viml* (pure one), know your true self and accept it as your true path.)[12]

<u>The *Acarya*'s Instructions</u>

Having initiated the boy, the priest gives further instructions to boy who should gratefully acknowledge it.

Âcârya -	(*brahmacâryasi*) (ब्रह्मचार्यसि). You are a celibate now entitled to perform all that is enjoined by the *Vedas*.
Students -	(*bhavâni*) (भवानि). So be it.
Âcârya -	(*apo'shâna*) (अपोऽशान) *Perform the acamana.*
Student -	(*ashâni*) (अशानि). I shall act accordingly.
Âcârya -	(*karma kuru*)(कर्म कुरू). Perform your evening ablutions, study the *Vedas* and go about begging alms.
Student -	(*karavâni*) (करवाणि). I shall do all these.
Âcârya -	(*mâ divâ susupthâ*) (मा दिवा सुषुप्था). Avoid all mid-day *siesta*.
Student -	(no *svapâni*) (न स्वपानि). I shall not sleep in the early afternoon.
Âcârya -	(*vâcham yachcha*) (वाचं यच्छ). Maintain silence while eating and defecating.
Student -	(*yachchâni*) (यच्छानि). I shall not utter a word on either occasion.
Âcârya -	(*adhyayanam sampâdaya*) (अध्ययनं सम्पादय). You should study the *Vedas* regularly in accordance with the prescribed rule.
Student -	(*sampâdayâni*) (सम्पादयानि). I shall study the *Vedas* regularly.
Âcârya -	(*samidhamâdhehi*) (समिधमाधेहि). You should offer oblation of firewood or fuel to *agni* every day.
Student -	(*âdadhâni*) (आदधानि). I shall offer such an oblation with unceasing regularly.
Âcârya -	(*apo'shâna*) (अपोऽशान). Perform *âcamana* after every meal.
Student-	(*ashâni*) (अशानि). I shall not fail to do so.

18) <u>*Gayatri Mantra* Recitation and writing</u> – Having listened to the *Âcârya*'s instructions with rapt seriousness and acquiescence, the boy being initiated should touch his feet and take his seat facing the west to the north of the fire. The student and the *Âcârya* should sit facing each other. In that case the *Âcârya* would face the east and, while thus facing the young bachelor, discourse on the *Gâyâtri Mantra*. The following *samkalpa* should be ultered after this:

Omadya Mama Brahmavarchasavedâdhyayan-Âdhikârasiddhyartham Gâyatryupadeshâmgavihitam Gâyatrîsâvitrîsarasvatîpûjanapûrvakamâchâryapûjanam Karisye

ओमद्य मम ब्रह्मवर्चसवेदाध्ययना-धिकारसिद्धयूर्थ
गायत्रयुपदेशांगविहितं गायत्रीसावित्रीसरस्वतीपूजनपूर्वकमाचार्यपूजनं करिष्ये ।

(This is expressive of the celibate's resolve that for the attainment of divine glory, superhuman powers and rights to study the *Vedas*, he would reverence his *acharya* along with *Gayatri* and *Sarasvati* both described as an integral part of the *Gayatri mantra*.)

Recitation of *Gayatri Mantra* with *Pranava* and *Vyahrtis* – As stated earlier *Om* is called *Pranava* and *Bhur, Bhuvah, Svah, Mhah Jnah, Tapah Satyam* are seven *Vyahrties*. (see Chapter 18) In recitation of *Gayatri mantra* with *Vyahrties* generally only first three

Vyahrties are employed in 3 stages are given below:

Cycle I

Om Bhur Bhuvh Svah – Tat Savitur Varenyam
Om Bhur Bhuvh Svah – Bhargo Devasya Dimahi
Om Bhur Bhuvh Svah – Diyo Yo Nah Prachodyat

ॐ भूभूर्वः स्वः तत सवितुर्वरेणयम
ॐ भूभूर्वः स्वः भग्रो देवस्य धीमहि
ॐ भूभूर्वः स्वः दियो यो नः प्रचोदयात

Cycle II

Om Bhur Bhuvh Svah – Tat Savitur Varenym Bhargo Devesya Dhimahi
Om Bhur Bhuvh Svah – Diyo Yo Nah Prachodyat

ॐ भूभूर्वः स्वः तत् . सवितुर्वरेणयम भग्रो देवस्य धीमहि
ॐ भूभूर्वः स्वः दियो यो नः प्रचोदयात

Cycle III

Om Bhur Bhuvh Svah Tat Savitur Varenym Bhargo Devsy Dhimahi Diyo Yo Nah Prachodyat

ॐ भूभूर्वः स्वः तत सवितुर्वरेणयम भग्रो देवस्य धीमहि दियो यो नः प्रचोदयात

The *acharya* (priest) should write and recite the *mantra*, which boy should simultaneously copy and recite. At the end both should say "*Om Svasti*".

19) Salutations and greeting – At the concluding phase of ceremony, gods and priest collectively or separately (*Agni*, Sun and *Acharya*) are saluted with due devotion. The *mantra* recited are as follows:

a) *Amukagotrah Amukapravarah Amuka (Sharmâ, Varmâ, Guptah) aham Vaishvânara Tvâmabhivâdaye.* अमुकगोत्रः अमुकप्रवरः अमुक (शर्माए वर्माए गुप्तः) अहं वैफ्वनार ।

b) *Amukagotrah Amukapravarah Amuka.... aham Sûryadeva Tvâmabhivâdaye.* अमुकगोत्रः अमुकप्रवरः अमुक........अहं सूर्यदेव त्वामभिवादये ।

b) *Amukagotrah Amukapravarah Amukanâmâham Bho.* अमुकगोत्रः अमुकप्रवरः अमुकनामाहं भोः ।

Replying, the *Acharya* and other *brahmanas* should bless the boy with *ayusman bhava* (आयुष्मान् भव). It is then that the student should salute his parents and other elders and teachers and receive their good wishes.

20) Rounds for Alms – It is a symbolic begging by the boy for paying guru his *dakshina.* He holds a *thali* (or bowl) in his hands, standing with the stick in right hand and begs for alms from people in the assembly with the words *Bhavati Bhiksham Dehi* (भवति भिक्षां देहि). To begin with he starts with his mothers sister *(masi)* which is a *Kashmiri* Traditions otherwise it is mother from where he

receive first alm. Scripture say the alms should be in the form cooked grains which should be gracefully accepted by the words "*Om Svasti*" by the recipient.

The pupil should keep the alms received before the *acharya*. On receiving *acharya*'s permission with the words *Bhaikshhm Bhunkshhva* (भैक्षं भुङ्क्ष्व) the boy should partake the food offered.[13]

21) <u>*Purn Ahuti*</u> – At the conclusion of *Homa*, a mixture of barley, rice and flowers is offered to *agni kund* along with recitation of *shanty mantras* (see Chapter 22).

22) <u>*Brahmn Bhojn*</u> – At the end *Brahmans*, pupil and all close relations who have kept a fast are served food. After this the people in the assembly are also served *prashad*.

23) <u>Performance of other *Samskars*</u> – It is a tradition in *Kashmiri Karm Kanda* that recitation of following *Samskaras* also takes place along with *Upanayana*, some of which are performed separately by followers of other *karmkandas*.

a) *Traividkm* – *Upanayana* is only a religious permission for study of *Vedas*.[14] The actual study of *Vedas* starts from an auspicious date after initiation and with performance of certain rituals. In *Kashmiri* tradition the initiation into the study of *Vedas* is done along with *Upanayan* by recitation of certain *Vedic* hymns by pupil under the guidance of priest (*guru*).

b) *Upakarm* (उपाकर्म)

c) *Chaturhotrkm* (चातुर्होतृकम)

d) *Chaturhotrkap Vrgh* (चातुर्होतृकापवर्गः)

e) *Prvrgy Vrtm* (प्रवर्ग्यव्रतम) (Promise by initiated to study *Vedas* in forests).

f) *Prvrgy Vrtapvrgh* (प्रवर्ग्यव्रतापवर्गः) (Promise by initiated for service of cows to become *tejasvi* (intelligent).

g) *Arun Vrtm* (अरूणव्रतम) – (Promise by initiated one to study *Upanishada mantras*).

h) *Arun Vrtapvrgh* (अरूणव्रतापवर्गः)

i) *Upanishad Vrtm* (औपनिषदव्रतम).

j) *Shrikamh* (श्रीकामः).

k) *Yeshskama* (यशस्काम)

l) *Upanishad Vrtapvrgh* (औपनिषदव्रतापवर्गः)

m) *Godanm or Keshanta* (गोदानम / केशन्ता) – This *Samskar* is recommended to be performed by boy when he is around 16 years old and beard grows on his face, which needs to be removed. A suitable date is decided and after a small religious ceremony, beard is removed. Under *Kashmiri* tradition, a recitation of prayers to the *devas* who control growth of beard, is usually done along with *Upanayana*.

n) *Snanvrt/Samavartana* (स्नानवर्त / सामावर्तना) – This represents end of studentship. *Samavartana* means "returning home from the house of the *guru*". It is called *Snana* also because bathing formed the most important item of the *Samskara*. After this *samskara* one gets the licence to marry (*Vivah*) at a suitable age.

k) *Vivah* (marriage)

(The details given here under are only indicative . For performance of this *Samskara* the performing priest should consult the actual scriptures). *Vivah* is the most important of all the Hindu *Samskars*. *Manu* who is the father of Indian civil code recognised eight methods through which *Vivah* (marriage) could be performed.[15]

These are 1) *Brahma,* 2) *Daiva,* 3) *Arsha,* 4) *Prajapatya,* 5) *Asura,* 6) *Gandharva,* 7) *Rakshasa* and 8) *Paishacha*. They have been further divided into two groups. The first four are known as *Prashasta* and next four as *Aprashasta*. At present only the *Brahma* method and *Asura* method are recognised.

Brahma Method

In the *brahmana* tradition girl is given by the father with ornaments to a person whom he considers man of character and learning, who is invited voluntarily and received respectfully without taking anything in return. The marriage of *Surya* (daughter of Sun) with *Soma* (Moon) as described in the *Rigveda* is the prototype of this marriage.

Asura Method

In this method father accepts money from the bridegroom as the price of giving his daughter in marriage. This method of marriage is common among lower casts.

Vedic Concepts of Marriage

Indian marriage are still based on *Vedic* concepts which are as follows:

1) Boy should have remained *Brahmchari* (Bachelor) and learned study of *Vedas*. Bride should have reached the age of puberty and should be younger than bride groom.
2) Boy and girl should not be from the same *gotra*.
3) The rituals are based on the description of the marriage of *Surya* (daughter of Sun) with *Soma* (moon) in *Rigveda* and later on in *Atherveda*[16] with some later additions.
4) Among the deities worshiped for blessing the couple special mention is made of *Soma*, *Ghandarva* and *Agni* who help the physical development of girl and it is they who are the enjoyers of her person. Thus the ceremonies central to the marriage proper are recited to the effect that the bride was first the wife of *Soma* (moon), then of *Ghandarva*, then of *Agni* who lastly bestows her to the human husband. Prayers are also recited to drive away demons and bless the chariot which carries couple.

Marriage Ceremony

Marriage Ceremony, although had their origins in the religious ceremonies, but over a period of time the religious ceremonies got less important and *vivah* came to symbolise an occasion for festivity in the communal life where under all relatives friends etc. participate. Some of the essential steps of religious ceremony as prescribed in the texts are no longer being performed.

The priest who conducts the ceremony is asked or does purposefully ignore the full rituals and in a such a situation it is rather difficult to describe what is the tradition of this ceremony as it is performed now. However the following description is based on the texts of "*Vivah Vidhi*"[17] which is standard text for religious ceremony of marriage among *Kashmiri Pandits* and "The *Vivah*" which is an English translation of Hindu book on marriage (written by Bhaiyaram Sharma) by R C Prasad.

Previous Day (*Devgon*)

Both bride and bride groom are purified with consecrated water of *Pradhan Kalash* (B2) during the religious ceremony known as *Devgon* (B15). Where as at bridegrooms place there is not much activity on this day, but at brides place there is lot of activity.

The would be bride after holy bath (*Kanya Shran*) is given gold ornaments which she wears at the time of performance of *Homa* at *Devgon*. The special feature of this ceremony is the wearing of "*Dejhoor*" by the would be bride, which is symbol of her marital status for the rest of life.[18] The utensils that are part of her dowry are also purified by *homa*.

Dejharoo (*Tatanka*)

Tatanka is an ear ornaments put on by every Indian women as a mark of being chaste and virtuous wife. *Kashmiri Pandits* women call this ornament '*Dejhor*' which consists of 2 small oval shaped balls of gold with holes for hanging from their both ears by a chain (of gold or thread). The esoteric significance of *Dejhor* is as follows:

Two Triangular ornaments represent '*Shivakona*' and '*Shaktikona*', the male and female aspect of '*Para-Shakti*' – the Supreme Power. Left one (*Vama)* has its apex down wards and the right one (*Dakshina)* has its apex upwards. The three sides of triangular represent three modes of manifestation of *Para-Shakti* : *Iccha-Shakti* (Volition), *Jnana-Shakti* (knowledge) and *Kriya-Shakti* (activity). Each has its central point which is called *Bindu* the pivotal point which is known as *Parabrahama Swarupini Para Shakti* (see Chapter 4 and 9).

Preparatory (At Bridegroom Place)

There is no performance of religious ceremony. Bridegroom after wearing suitable cloths and a turban on his head, and wearing garlands of flowers etc moves towards brides reception place along with entourage of relations, friends etc called *bharatis*. Family priest is also part of *bharat* as it is he who conducts the religious ceremony at brides place. In his absence, brides father provides services of a priest.

At Brides Place

There is hustle and bustle every body is on the move. A *mandap* (place for performance of ritual) has already been erected which measure, about 20 feet by 20 feet. All material required for ceremony are placed there and sitting place for bridegroom and bride during religious ceremony is well decorated on the western side of *Agnikund*. All *Bharatis* are received in the main hall or *shamiana* and after some

rest bridegroom and bride are asked to stand at the door of *mandap* where brides father receives bridegroom and proper ceremonies of marriage starts.

Marriage Ceremony[19]

1) Dvar Pujan (also called *Madhurprka)* - Bridegroom and bride are made to stand in front of the *mandap* gate facing the door where girl's father stands along with priest. The place where bride and bridegroom stand is covered with dry grass or a few blades of *darbha* grass.The bridegroom is worshiped as a symbol of *Vishnu* with *Shodshoupchara* (Chapter 15). He is given a six stranded *yagnopavit* to wear for conduct of *puja*. Henceforth he always wears six stranded *yagnopavit.* After that he is given a drink of *Madhuparka* (a mixture of water, milk, curd and honey) which has already been consecrated by the priest by conducting a brief *puja* of *Ganesha* along with other deities of *Panchayatan*. Other deities worshiped are *dharma*, *adharma*, *Prithvi* and *Akash*.
2) *Rkshghn Mantra* - The bride and bridegroom go inside *mandap* and are offered a seat by the girls father. The priest makes recitation of *mantras* in praise of *Varuna* God for protection of the couple.
3) Worship of deities by bridegroom - It involves performance of following *angas*: (see Chapter 17).

    i) *Kalsh Puja* (see B1)
    ii) *Yogini Puja* (see B5)
    iii) *Nandi Mukha Shraddha* (see B7)
    iv) *Navgreha Puja* (see B6)

4) Establishing *Agnimukha* for *Homa* (see B9)
5) Worship of deities by Bride - *Ganesh Puja* by *shodshopchara* methord (see Chapter 15).
6) *Sammukhikarana* - It is an act of bringing bride and bridegroom face to face and look at each other (through mirror) when they are asked to do so by bride's father. After this bridegroom recites following words:

Aum Samanjantu Vishvedevah Samopo Hrdayani Nau
Sammatarishhva Sandhata Samudeshtri Dadhatu nau

ॐ समन्जन्तु विशवेदेवाः समापो हृदयानिनौ
सम्मातरिशवा सन्धता समुद्रेष्ट्री दधातुनौ

This and other mantras recitations are addressed to bride by the bridegroom. Jist of *mantras* is as follows:-

(O Maiden, all the gods of the world (*Vishvadevah – Samstadevatah*) may, like pure water, purge your mind as well as your *Samskaras* of the taint of sin while letting you retain all the best qualities. Like a propitious wind, let *Prajapati* be favourable and leads us to righteousness and help us attain wealth, potency and liberation. Let the gods of *Gayatri Mantra* grant us the four goals of life "*dharma, artha, kama and moksha*".)[20]

7) <u>*Shakhopachar*</u> (also called *Gotrochchara*). This is introduction about the ancestry of both the parties given by the bridegrooms side as well as from girls side. In reality no names of the ancestors of each family are given, rather a prototype recitation is carried out by which both claim their lineage to the dynasties of Sun and Moon and various *Rishis* (This *Upchara* is not carried in *Kashmiri Vivah*).

8) <u>*Kanyadana*</u> (giving away girl as gift) by girls father.

a) <u>*Snklpa*</u> - (Putting the right hand of girl in right hand of bridegroom). The recitation of *snklpa* is very long (known as *dvijetaravarnakanyadana Samskalpa*). The conducting part is as under:

Yagnya Purushah Prajapatih Priytamiti Kanya Vrsya Dkshnhaste Ddatu

यज्ञ पुरूषः प्रजापतिः प्रीयतामिति कन्या दक्षिणहस्तो वरस्य दक्षिणहस्ते दद्यातु

(The gist of *Sanklpa* is as under "May *Prajapati, Yajnapurusha Vishnu*, the soul of sacrifice as he is called be pleased with the *Samskara*, the ritual of *Kanyadana*, in which brides right hand is held by the right hand of bridegroom.)

The gist of the rest of the *Snklpa* is as under

i) *Snklpa* of *Kanyadana*, is being performed for obtaining absolute happiness of our forefathers.
ii) For purifying my twelve preceding and twelve succeeding generations through the progeny born in this girl.
iii) For the propitiation of *Lakshimi* and *Narayan* etc.

b) After giving the gift of girl, the gist of recitation is as under :
I give away this girl adorned with gold ornaments to you, *Vishnu* with the desire of conquering the world of *Brahma*. The nourisher of the whole universe, all creatures and gods are witness to the fact that I make gift of this girl for the salvation of my forefathers".

c) The father of girl puts forward the condition for marriage as follows:

Dharme Charthe Ch Kame Ch Natichritvya Tvyeym (**धर्म चार्थे च कामे च नातिचरितव्या त्वयेयम**).

("In the attainment of Piety, Wealth and Desire, she is not to be transgressed.)[21].

To this bridegroom promises.

Natichrami (**नातिचरामि**)

(Transgress her I will not).

After this *dakshina* is given to the priest.

9) <u>Eulogising of "*Kama*" by the bridegroom</u> - Bridegroom then puts a question to himself:

Aum Ko'dat Kasma 'adatkamayadatakamo Data Kamah Pratigrahita Kamaitatte

ॐ कोऽदात कस्मा आदात्कामोऽदातकामायादांत्कामो दाता कामः प्रतिग्रहीता कामैततै

("who has given this bride to me". To which he himself replies *Kam-Iti*. "*Kame*-the god of Love".)

10) Eulogising of bride by the bridegroom - The bridegroom then recites following *mantras*, (gist only given).

i) "O Maiden! May all the quarters, the winds that purify all, the Sun whose rays are all lustrous gold, and fire may infuse you with love for me".

ii) "O Maiden! May you be sinless with eyes brimful of innocent simplicity. Pray never kill your husband by doing anything outrageous and improper. May this marriage ceremony auger well for your proteges who like so many animals depend on you for help and well being. May you be jovial and light-heated, beautifully radiant and lustrous, a mother of valiant sons and even ready to serve such gods as the god of fire even while being fond of flirtation. May you be by nature blissful and purveyor of bliss, a redresser of grief and altruistically disposed towards all men and animals".

iii) "O Maiden! You were fortunate enough in that you had protector guardian husband from your very childhood. Your three husbands from the day of birth, Moon, Sun and *Agni* looked after you and nursed you. I am your fourth husband and will protect you like the aforesaid gods.

iv) "The Sun who is the light of the world, its eye, may endow this women with winning qualities and modesty and so mould her nature that she may become a loving wife and wishing to be blessed with happiness".[22]

11) *Panigrahna and Pratijne* (Taking sacred vows).

With the right hand of the bride clasped by that of the bridegroom, the following seven vows are taken:

Sacred Vows of the Marriage Ceremony (gist only given).

a) By Bridegroom

1) O, graceful one, I take your hand for prosperity, good children and happiness. Live with me happily till old age. The creator of the universe, learned people and elders assembled here, entrust you to my care for the fulfillment of conjugal life.
2) O beloved one, having followed the path of righteousness I hold your hand. I now become your husband and you my wife.
3) O beautiful one, the sustainer of the universe has united you with me for the fulfillment of the duties of the *grihastha ashram* (life of householder). May you enjoy a hundred years of joyful life with me.
4) O charming one, with knowledge received from learned men, we become today husband and wife as is the law of god's creation. May the creator of the universe bless us with good children.

5) O sweet one, may the forces of nature – the Sun, Earth, Air, Water, Electricity and Fire – help us to produce noble children.
6) O dearest one, I have accepted you for the continuation of my dynasty, I shall always be faithful in love to you. I shall not do any immoral act. I promise to lead a pure married life.

b) By Bride

1) O my dear one, I too accept your hand for our mutual well being. May you live long with me in love, harmony and understanding. From today let us surrender ourselves to each other and never be unkind or unloving to each other.
2) O my dear, through the grace of god I have, this day, accepted you as my lord. In this world there shall be nothing dearer to me than you.
3) O my lord, I too, having lived an upright life, today become your wife, together with you I shall do my duties to fulfill our married life faithfully.
4) O courageous one, I too entreat *Paramatama's* blessing for begetting noble children.
5) O My Lord, may we live in harmony making appropriate use of the herbs, plants and other bounties of god, living a healthy life may we have worthy children.
6) O my dear, I too will remain true and faithful to you, I promise to perform my household duties as required by our *dharma*.

12) *Sapt Padi* (Taking seven steps) - With a knot tied between the clothings of bride and bride-groom (or by just holding hands as per *Kashmiri* tradition) indicating fusion of two hearts and different families), the bride and bridegroom take seven steps round the *Agnikund* (sacred fire) symbolising entry into married life.[23] With every step the blessings of god are sough :

1) Food and Nourishment
2) Strength
3) Wealth
4) Education and knowledge
5) Children
6) Health
7) Love and friendship

13) *Brahma Pujan* - The *bramana* (priest) is given presents and remuneration and assigned the role of *Brahma* for conducting ritual which involves following steps.

i) *Snklpa* by bridegroom.
ii) Tie thread (*Narivan*) to *bramana* as a mark of respect.
iii) Invoking *Agni Devta* in the *Agnikund* by *Agni mukha homa* (see B9).
iv) 21 *Ahuties* are offered to *agni* by bridegroom along with recitation of their names.
v) As *uttaranga* of *homa* 18 *ahuties* are given (see B9).

14) *Jya Homa* (with *Ghee*) - *Homa* with recitation of *mantras* is carried out. The gist of these

recitation is as follows:

i) *Agni* who is the most outstanding of all gods like *Indra* that presides over the sacrifice, may rid this maiden's sons and grandsons of mortality (*mrtyupaskat*).
ii) May *Agnidev* bless her with motherhood of a rich family of children.
iii) May *Varuna* command that the children of this maiden be set free from the tentacles of death so that the maiden may not have to suffer on account of the death of her children.
As a part of the tradition, bride receives ten walnuts from bridegroom, which she passes on to her father in law as a symbolic gesture of providing a progeny of ten children to the family.

15) Laya Homa

a) Bride and bridegroom standing together with joined cupped hands, both facing east toward *Agnikund*. Bride's brother (or a maiden as per *Kashmiri* tradition) pours parched paddy (*laya*) in the hands of bride. She puts into *agnikund* along with the repetition of *mantra* recited first by the bridegroom. This is repeated three times.

Gist of *mantra*

i) "Aspiring to have a suitable match, the maiden did obeisance to the lustrous fiery *Surya*, who as an *Aditya* or as the chief of the manes (*Aryama*) may accustom her to living in her husbands family, away from that of her parents".
ii) "May my husband live a long life of virility and success and may my kinsfolk be affluent").
iii) "O may husband I drop these parched rice grains (*layas*) into the fire considering that they are the source of prosperity and luck. I do so for the approval of *Bhagadevta* (The god of destiny)of this overwhelming affection we have for each often").

b) In the next step, bridegroom holds the right hand of his wife and recites *mantras*. Gist of *mantras* :

i) "I hold your hand, dear wife, so that you may live long with me your husband. The three gods – *Bhaga, Aryame and Savita* have given you as the mistress of my entire household In order you may cause to appear such auspicious things as the sixteen forms of finery (elegant dress, fine garments etc.) six *rasas,* elegant jewelry and the supreme joy of giving birth to my sons".
ii) Dear wife I am *Vishnu,* you are *Lakshmi and Brahmni, Vaishnevi . Rudrani* – the three *Shakties* combined together
iii) Though we belong to two different *gotras* we have performed the marriage ceremony and have acquired the rights of a duly married couple.
iv) May our sons, grandsons reach old age and attain immortality. May we also continue to love each other faithfully".

16) *Shilarohna* (rolling on stone) - A stone (usually pestle) kept in the northern direction is used for rolling over it by right foot only by the wife at the command of her husband with the recitation of *mantra* (gist of *mantra* – "Oh wife ! May you stand firm on the stone kept in front of you. May you acquire the Samskara of this stone and be steady and firm like it. This firmness may help you tread the foes down and overcome enemies").

17) *Sarasvati Vndna* - *Vedic* hymns is praise of Sarasvati are recited the gist of prayer is as follows:

"O *Sarasvati*, Goddess of eloquence and learning and source of all well being you are the very fountain head and store house of rice (or food in general), which is the reason why you are called *Vajinivati* (वाजिनीवती).[24]

18) *Dayabatta* - At the end of *homa*, prasad (cooked food) is partaken by the newly wed couple from the same plate, both offering morsels of food to each other as a token of affection.

19) *Poshpuja* - Parents of the bride and bridegroom shower flowers on the couple who are made to sit under a canopy over their head symbolising their bedroom, which is preparation for *garbhadhana samskar* (to have an ideal progeny).
Vedic hymns are recited along with names of various sages and saints (great warriors, heroic mothers, famous kings and queens of the whole *Vedic* lore, thereby suggesting names for their progeny. With this ritual the marriage ceremony comes to an end.

Explanations

1) Panday, Rajbali-Hindus *Samskaras* published by Motilal Banaresidas, New Delhi – 1976-2002.
2) The Social Traditions associated with various *Samskaras* have been described separately see Chapter 9.
3) *Shikha* and *Yagnapavit* are two things essential for a Hindu for performance of rituals. The logic behind keeping a *choti (or shikha)* has been given as a tribal tradition in earlier periods and for protection of a spot on head called "*Sushruta*" where two arteries namely *shira* and *sandhi* join. It ensures long life. Its damage can cause sudden death. The practice of keeping *shikha* is fast disappearing among Hindus now.
4) Scriptures do not recommend performance of tonsure at the time of *Upanayana* if it has already been performed. Among *Kashmiri Pandits* tonsure is done along with upanayana even if it has been perfromed earlier.
5) It is beyond the scope of this book to write down all the detailed recitations of *Sanskrit* hymns used in this *samskar* (it will need a separate publication). However, one or two hymns of each step have been given along with gist of other recitation of *mantras*.
6) In some case this *snklpa* is skipped if additional priest (assistant of *chandertaruk*) is not available.
7) A Person who has been initiated is called *Dvija* (twice born). One birth is the physical birth as a child from mother and the other birth is spiritual birth through initiation.
8) If tonsure is also to be performed along with *Upanayana*, then in that case tonsure ceremony is to be performed in the beginning . However ifit has already been performed then this ceremony is not to be performed, but a simple shave of head may be given. It is tradition in *Kashmiri Karmkanda* that at the time of *Upanayana* recitation of all the *pre Upanayana Samskaras* from *Gharbdhan* onwards is carried out (one fails to understand the logic behind it. It only lengthens the performance of the *samskara*).
9) The significance of girdle is that is symbolizes submission to sensory discipline to what is called *Vrtabhanda* or voluntary acceptance of a life which may lead to learning, good conduct, sagacity etc.
10) The *yagnopavita* should be of three strands of cotton thread which should be of the length of 96 times of the

breadth of four fingers of a man. The three folds of the cord represent three *gunas*, the three *rins* (debts). They are tied together by a knot called *Brahmagranth* (*Brahmgand* in *Kashmiri*) which symbolizes the trinity of gods. It should be understood that wearing of the sacred thread is not initiation. Initiation takes place with the recitation of *gayatri mantra* (see step 20 next).

11) The sequence of steps for performans of *Upanayana* described has been taken from the books 1) The *Upanayana* by R. C. Prasad poublished by Motilal Banarasidas and Hindu *Samskaras*, by the Rajbali Pandey published by Motilal Banarasidass.
12) Translation taken from English edition of *Vijyashar Panchang* with some modifications.
13) The tradition followed in Kashmir for collection of alms starts right from the time *Yagnopavit* is put on the boy (step 5) before any initiation has taken place. The alms are in the form of cash.
14) Study of *Vedas* without *Upanayan* was not permitted in *Vedic* period and people of the *Shudra* cast were permanently debarred from study of *Vedas*. and hence no *upanayana* for them.
15) For details see *Hindu Samskaras* by *Rajbali Pandey* –ibid.
16) The hymns mostly recited in *Kashmiri Pandits* marriage are from *Atherveda* as against, the custom prevailing in northern India where *Rigveda* hymns are common.
17) *Vivah Vidhi* (विवाहविधि) prepared and published by *Pandit Nath Ram Shastri* in 1922 (A reprint is now available).
18) There is no ornament like "*Mangal Sutra*" in the *Kashmiri Pandit* marriage. A *Kashmiri* married women wears *Dejhoor* as a symbol of her married status. The religious significance of wearing *Dejhoor* by married women has been given by Janki Nath Kaul (*Kamal*) in his book *Panchastavi*.
19) Although marriage ceremony has more action then recitation, it is beyond the scope of this book to describe the recitations in details which will need a separate treatment. However, an adequate description of actions and gist of main *mantras* has been given along with selected recitations to give reader an insight into the ritual.
20) Quotes given here and at other places have been carried from the book "**The *Vivaha*",** by R.C. Prasad. ibid.
21) The gist of *mantras* given is from the book *Hindu Samskaras* written by Rajbali Pandey ibid
22) Gist of *mantras* taken from "**The Vivah**", by R.C. Prasad Op. Cit.
23) Legally it is only after performance of *Sapt Padi* that the marriage is considered as consumed. As per *Kashmiri Pandit* tradition during *Sapt Padi* couple is made to walk over seven currency notes which is considered as inauspicious by some as cerruncy symbolises *Laximi* (wealth).
24) Monier Williams a famous Indologist has given following meaning of the word "*Vaja*" :
It implies energy ,vigour, spirit, speed, a contest ,race ,conflict , battle war, the prize of a race or battle, booty .gain, reward.......The *mantra* is a prayer concluding a sacrifice (From Vivah by RC Prasad).

CHAPTER TWENTY

ANTYESHTI & SHRADDHA

(OBSEQUIL RITES)

As per Hindu Tradition disposal of a dead body is also a *Samskara*. It is called *Apara* (later) *Karma*. However it is more commonly known by the name *Antyeshti* (Final *ygnya*) in which the dead body is treated as a combination of five elements (*Panchmahabhutas*: ether, air, water, *agni* and earth) This body is offered as an oblation in the *homa* where under the body disintegrates and releases these five elements to join back to their respective sources. The dead person immediately after death is called a *Preta*. It hovers around the place of residence for one human year which is equivalent to 12 days of *Pitr* Calender (24 hours of *Pitr* time is equivalent to one month of human time – see Chapter 11) in the form of *Sukshma Sharira* (subtle body of mind and ego – see Chapter 1). At the end of one human year it finds a new body and is then called a *Pitr*. Thus all the rituals connected with *Preta* are called *Antyeshti* rituals and those with *Pitr* are called *Shraddha*. All the rites performed under *Antyeshti* have been designated with the aim of transferring a *Preta* into a *Pitr*. With the passage of time carrying out these *Antyeshti* rituals over a period of one year may have become difficult, hence the whole *samskara* of one year has been compressed into a *gauna* (secondary form of 13 days affair from the date of death.[1] The performance of monthly *Masvar* (monthly *shraddha*) *Shadmos* (six monthly *shraddha*) during *preta* stage of ancestor is a local tradition to keep up the remembrance of departed soul irrespective of *karmic* demands. The rituals connected with *Antyeshti* are as follows:

A) On the day of death
B) On the tenth day
C) On eleventh day
D) On twelfth Day
E) Round the year *Shraddhas*

A) On the day of Death

1) When the person is still on the death bed

1) Anna Dana – Sufficient quantity of rice (about 10 kg or more) in a pot with clean clothes of dead person on it are placed by the side of person and if possible he/she is made to touch it

as a *snklpa*. Some family member can also perform it in critical conditions.

2) Recite *mantra* in the ear - The eldest son or in his absence any one should slowly recite some *Vedic mantra* or '*Brahma Jnan*' (see under *Upanayana* Chapter 19) or *Guru mantra* (if known) in the right ear of the dying person.

3) Put *Ganga Jal* in mouth - The eldest son or any one else in his absence should hold the dying person's head in his *lap* and put a teaspoonful of *Ganga* water (or in its absence water consecrated by *Saligram Puja*) to the dying person. All near relatives who are present may also do so quickly.

2) *Yama Homa* (When the life has ebbed out)

Preparatory

2.1) Clean the floor at the place where the dead body is to be kept. Smear it with cow dung (if possible). Place grass, *darbha* and black sesamum (*til*) over it. Lift the corpse slowly and put it over this grass bed with head in the southern direction.[2] Place a lighted earthen oil lamp near the head of dead person with the notch of lamp facing north.

2.2) Stretch out all the hands and feet of the dead person.

2.3) Recitation of *Bhagvad Gita* or some sacred *mantras* should be carried out by the mourners till body is prepared to be shifted from the place .[3]

2.4) At some place in the compound, clean a small area about 6 x 6 feet by smearing it with clay or cow dung. In the absence of a compound (e.g. in a flat) this *homa* may be carried out in a balcony.

2.5) The following materials will be needed for *Homa* 4

- i) Barley flour – ½ kg
- ii) Barley grains – ½ kg
- iii) One bowl (or *taku*) for use as *Agnikund* and carrying to *shamshan* (cremation ground) for subsequent use.
- iv) About 10 small earthen lamps or bowls.
- v) Earthen bowls large (8"-10" dia) or *taku* – 5 Nos.
- vi) Earthen pitchers , large (1' x 1½') -1 and small (6" x 8") – 1.
- vii) Walnuts – 15
- viii) *Ghee*- ½ kg.
- ix) Basket – 1 No for carrying *Agnikund* and other items to *Shamshan* (size 15" x 15").
- x) *Panchmewa* (*shrean*, dry apricots, *khajoor*,*moongphali* candies etc.) - total weight about 1 kg.
- xi) Piece of drywood – small quantity.
- xii) Small quantities of honey, *doop, kesr, sesamum, sindur, mavli, darbha*, milk, curd, *srshp* (oil seeds).
- xiii) A few cakes made from barley flour (250 gms).

xiv) Cooked rice – 1 kg.
xv) Potato fingers fried (250 gms).
xvi) some coins

2.2) ***Homa***

2.2.1)*Purva Bhagha* - The performance of *Purve bhagha* has following steps:

a) Establishing *Kalash* (*Kalash Sthapna*) (see B1 Chapter 17). In this *homa* besides the *Brhm kalash* three more *kalash* pots are established. These are :

   i) *Gayatri kalash* on the southern side of *Brhm kalash* (i.e. right side).
   ii) *Bairov kalash* on the right hand side of *Gayatri kalash*.
   iii) *Astr* (or *Indr*) *kalash* – On the right side of *Bairov kalash*.

   The pots used in all the *kalash*'s are earthen lamps (except *Bairov kalash* where a small earthen pitcher is used). In these *kalashas* water along with *vishthur* and one walnut is put which are placed on *Ashtdals* (eight petal lotus figure).
   In place of *Kshtrapals*, five earthen lamps are placed on *Aashtdals* which represent *panchbhuhs*.
   Lighted oil lamp kept at the head of corpse is taken out and placed on *ashtdal* in *Agneykon* (SE Corner). The performer sits facing east along with priest (or one who conducts the ritual) (see Figure).
   For carrying out ritual follow instruction as given in *Anga* B1 of Chapter 17. Address all *kalash*'s together with the words:

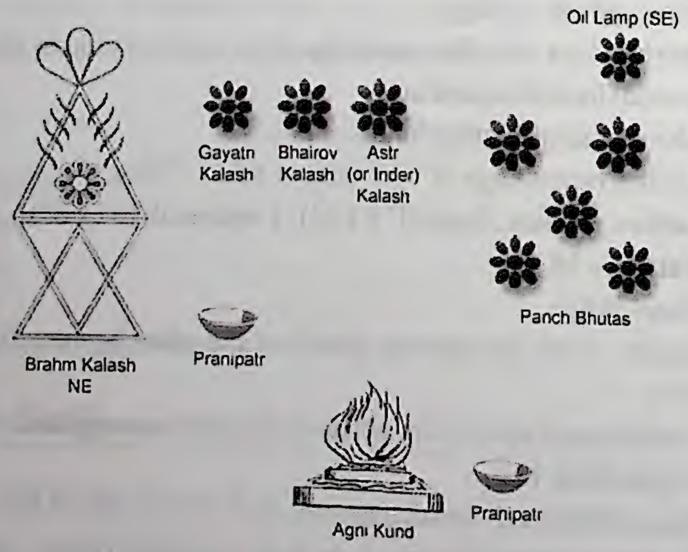


Diagram showing placement of Kalash and Agnikund in Yama Homa

"*Kalash Mndl Devtabhyoh Astrayai Gaytriyay Bhairvayay*"

कलश मंडल देवताभ्यो अस्तराय गायत्रीयाय भेरवाय

b) Establish *Agnimukha* in an earthen pot (see short version of B9).

c) Purification of offerings - Put some baked bread (*Tchvoru*) in an earthen bowl (*taku*) and place it on the left side of performer. Place some barley on this bread. Lift *shruch* (see Chapter 15 under "utensels") or a piece of wood if *shruch* is not available by the right hand, place *vishthur* (see Chapter 15) on it. Recite the words:

Matuh (for mother) or *Pituh* (for father) *Anty Kriya Nimitm*

ॐ मातु/पितः अन्त्य क्रिया निमितं

(For the sake of performance of last rites of mother or father).

Put this *shruch* upside down along with*vishthur* on the pieces of bread kept in pot with the recitation:

Agnye, Vayve Suryay Brhmne, Prajaptye Kushhmrshhebhy Jushhtm Nirvipami

अग्नये वायवे सूर्याय ब्रहमणे प्रजापतये कुष्म्रषेभ्य जुष्टं निर्वपामि

(Oh, *Agni, Vayu, Surya, Brhmn, Prajapate* and *Rishis*, please be happy with this *Pitr* oblation).

Next remove *shruch* and keep it aside. Lift *vishthur*, wash it with water and place it on *shruv* (see Chapter 15). Next put this *vishthur* on bread pieces by emtying this *shruv* on it. Recite the same words as above. Instead of last word *Nirvipami* (निर्वपामि) recite *Prokshami* (प्रोक्षामि) (*Prokshami* = Purification).

Next insert a pieces of *darbha* in the bread cake and cut it into pieces for offering as oblations in *homa*.

d) Establishing *Ajya* pot (*Ajya* = *ghee*)

Offer an oblation of walnuts in thefire pot (*Agnikund*) with the following recitation:

Pitr or Matu Antykriya Nimitm Idam Aajym Arpyami Nmh

पितु अथवा मातु अन्तयक्रिया निमित्त इदं आज्यं अर्पयामि नमः

2.2.2) <u>*Pradhan Anga*</u> - *Ahuties* for departed soul. Offer oblations of *ghee* along with pieces of bread cake as oblations in fire pot with following recitations:

i) *Ayushhyh Pranm Sntnu Svaha* (आयुष्यः प्राणं सन्तनु स्वाहा)
ii) *Pranat Vyanm Sntnu Svaha* (प्राणात व्यानं सन्तनु स्वाहा)
iii) *Vyanat Apanm Sntnu Svaha* (व्यानात अपानं सन्तु स्वाहा)
iv) *Apanat Chkshu Sntnu Svaha* (अपानात चक्षु सन्तनु स्वाहा)
v) *Chkshhuh Shroutrm Sntnu Svaha* (चक्षुः श्रौत्रं सन्तनु स्वाहा)
vi) *Shrotrat Vachm Sntnu Svaha* (श्रोत्रात वाचं सन्तनुं स्वाहा)

vii) *Vachh Atmanm Sntnu Svaha* (वाचः आत्मान सन्तनु स्वाहा)
viii) *Atmanh Prithivim Sntnu Svaha* (आत्मानः पृथिवीं सन्तनु स्वाहा)
ix) *Prithviya Antrikshm Sntnu Svaha* (पृथिव्या अन्तरिक्षं सन्तनु स्वाहा)
x) *Antrikshat Divm Sntnu Svaha* (अन्तरिक्षात दिवं सन्तनु स्वाहा)
xi) *Divh Svh Sntnu Svaha* (दिवः स्वः सन्तनु स्वाहा)

(These *ahuties* pray for the happy and full of life journey of *Atma* from the various stages in the human body covering *pran, vyan, dpan*, eyes, ears, speech, earth *antirksh* and finally to *Svarga*).

2.2.3)<u>*Uttara Bhaga*</u>

a) *Ahuties* for deities etc. (with *ghee* & pieces of bread).

i) *Ritutithyadi Bhyh Devtabhyh Svaha* (ऋतितिथयादिभ्यं देवताभ्यः स्वाहा) (to deities of seasons, dates etc.)
ii) *Brhmney Svaha* (ब्रहमणे स्वाहा)
iii) *Abhijite Svaha* (अभिजिते स्वाहा)
iv) *Gaytrai Svaha* (गायत्राये स्वाहा)
v) *Bhairvay Svaha* (भैरवाये स्वाहा
vi) *Astray Svaha* (अस्त्राय स्वाहा)
vii) *Bhut Pnchkobhyo Svaha* (भूतपचंकेभ्यो स्वाहा)
viii) *Om Bhulokay Svaha* (ॐ भूलोकाय स्वाहा)
ix) *Om Bhuvolokay Svaha* (ॐ भुवः लोकाय स्वाहा)
x) *Om Svh Lokay Svaha* (ॐ स्वः लोकाय स्वाहा)
xi) *Om Bhur Bhuvh Svh Lokay Svaha* (ॐ भुर्भव स्वः लोकाय स्वाहा)

b) *Purn Ahuti* – Empty all *ghee* of *Ajya* pot into the *Agnipot*. Put the walnut from this *Ajyapot* on *sruch* and offer it to *Agnipot* while reciting following *Purn ahuti mantra*:

Âshravitm Atyâshravitm Vshhtkrtm Avshhtkrtm Annukrtm Atynukrtm Ch Ygne
Tirikrtm Krmno Yt Ch Hînm Agni Stani Prvidn Etu Klpyn Svaha

आश्रावितं अत्याश्रावितं वषटकृतं अवषटकृतम अननूकृतम अत्यनूकत च यज्ञे
तिरिकृतम कर्मनो यत च हीनम अग्नि-स्तानि प्रविदन एतु कल्पयन स्वाहा ।

(Oh *Agni Dev*, whatever *Karma* has been done with or without correct calls may please be accepted with pleasure).

The *Agni* in the *Agnipot* has to be kept alive for carrying it to the cremation ground for further use there.

3) <u>Giving a bath to the Corpse</u>

3.1) <u>Preparatory</u>

i) A shroud made from white cloth for covering corpse up to neck.

ii) A white cloth cap to cover corpse from neck upwards including head. On this cloth write *Gayatri mantra* with saffron in reverse order as given below:

ॐ त-या दचो प्रनः योयोधिहिमधी स्यवदे
गोर्भ ण्यं रेर्वतुवि त्सर्त स्व स्य वर्भु भू ॐ

iii) Two white sheets about 2 meter x 1 meter for placing below the body of corpse after bath and one placing over it. The upper sheet is dyed with saffron if the dead person was the eldest member of family or an aged person.
iv) A wooden platform for placing corpse over it during bath. (usually available from some temple or social organisation).
v) A bier (a wooden platform with wooden supports fixed to it both in front and *back* to enable atleast 4 persons to carry the corpse to *Shamshan bhumi* on their shoulders. The platform has raised sides to keep the corpse in place during final journey to *Shamshan*). It is usually available from some temple or social organisation.
vi) *A shawl* for covering the bier.
vii) Two lengths of cloth strips (I x 3 feet) for covering private parts of body before and after bath.
viii) A few narrow strips of cloth cut from white sheet or for tieing parts of body sch as hands, feet etc. after bath.
viii) A small quantity of white cotton and honey.
ix) A sock or grass shoe ("*Pulhor*").
x) Flowers loose and garlands.
xi) *Laya* (perchad paddy) 250 grams.

3.2) Bathing of Corpse - The corpse is lifted from the place in the room and carried to the place where it is to be given a bath with lukewarm water mixed with water from three additional *kalashas* i.e. *Gayatri kalash, Bhairov* and *Astr kalash*. (If *Yama homa* is carried at cremation ground, then the water from these *kalashs* may be sprinkled over the corpse before final cremation). Milk, curd, *ghee, srshp* (yellow mustard oil seeds), black sesamum are added to this water. The corpse is placed on wooden platform for giving bath. While giving a bath to the corpse it should be held in a partial sitting position or at least with the head up above ground level. During bath *Gayatri mantra* along with *Vyhrties* should be recited as given below:

Om Bhu, Om Bhuv, Om Svah, Om Mha, Om Jnah Om Tapah, Om Satym
O m Bhur Bhuvh Svah Tat Savitur Vrenym Bargo Devsy Dhimahi
Deyo Yo Na Prachodeyat

Keep on repeating it till the bath is over. Recitation of 16 hymns of *Purushasuktam* (see Chapter 23) is considered very auspicious during all the *kriyas* linked with *Anteyeshti*. While these recitations are going on, others who are present may simply

recite *Shrimat Narayn, Narayn Narayn* (श्रीमत नारायणए नारायण नारायण) or *Kshntvyo Mepradhh Shiv Shiv Shiv Bho Shri Mahadev Shmboo* (क्षन्तव्यो मेपराधः शिव शिव शिव भो । महादेव शम्भो).

After bath has been completed following acts have to be performed:

i) A new lion cloth is put on the private parts .
ii) *Yagnopavit* worn by males is taken out through head and a new one is put on his body through feet in *Upseven* Position.
iii) Nine Openings of body (both male/female) are to be closed with round balls of *doop*. These nine openings are 2 ears, 2 eyes, two nostrils, one mouth, front and back private openings.
iv) Put a *pavitr* (see Chapter 15) on right hand *anamika* finger.
v) Put on sindur *tilak* on the forehead and tie a *Mavli* (*Narivan*) on the right hand arm (for men) left hand arm (for women).
vi) Place a coin in the mouth.
vii) Wrap the body with white shroud.
viii) Put on cap, but do not cover up face. This should be covered after performance of *Arti*.
ix) Rub honey on the lower part of both feet and put on cotton on it and then put on grass sleepers (a woolen, sock may be used if grass sleeper is not available).
x) Tie hands and feet together with a pieces of cloth strips already kept ready
xi) Place the corpse on the other wooden platform which has been covered with a sheet of white cloth and laid with flower petals, *darbha* and *til* (sesamum).
xii) Place cotton sheet (dyed saffron for the eldest member) on top of the corpse.
xiii) Place a new shawl over the body and decorated it with flowers before final journey.
xiv) An oil lamp is kept burning at the place of bath after the corpse is removed. This will be removed after the cremation is over.

3.4) <u>*Aarti*</u> – Take the corpse held on wooden platform to a convenient place with head on the southern side where everyone can have a final look on the face and make floral offerings. An *Aarti* with *Ratandeep,* in which camphor is poured regularly to keep the flame alive, is now to be made by recitation of *Vishnu Aarti* (*Jy Narayan*) and or *Om Jai Jgdesh* (see Chapter 22). If *Shnkh* is available it should be blown loud and make *Gnta* ringing as is the practice in any *Arti*.
At the end of *Arti* a *Snklpa* (see A2) is to be made as follows:

Om Tt St Brhm Adhy Tavt......... Mase......... Pakshe ...... Tithi .... Vare.........
Gotre........... Pitu or Matu with Name Svrg Praptyrthm Dupm Rtndeepm Krpurm Arpiyami

ॐ तत सत ब्रहम अद्य तावत...........मासे...........तिथि...........वारे...........
गोत्रे...........पितु/मातु नाम सहित स्वर्ग प्राप्तयर्थ धूपं रत्नदीपं कर्पूरं अर्पयामि नमः

3.5) <u>*Pind Dan*</u> – Three *Pindas* (balls) are made from the barley flour. One *Pinda* is placed on the bier with the *Snklpa* recitation as above with the closing words.

Anty Kriya Nimitlm Eshh Te Bodhh Pindh Preth Trpytu

अन्त्य क्रिया निमित्तं एष बोधः पिण्डः प्रेतः तृप्यतु

3.6) <u>Journey Towards Cremation Place</u> - The face of the corpse is finally, closed to view by pulling cap over it. The children of family bid good by by showering *laya (*perched pady grains) on the departing soul, while others shower flowers, dry fruits with "*Shirin*" and coins.In the preparation for lifting the bier, the performer puts his shoulder under it on the head side of corpse (which is facing south) and others follow at other places of bier. It is carried to a little distance by the performer (*Krta*) who is then replaced by other kith and kin. The *karta* after freeing himself from the bier has to carry a willow basket containing burning *Agnipot* of *Yama homa*, lighted oil lamps (which was earlier kept by the side of corpse and then in the compound); all the *kalashas* and earthen pots, pieces of bread left from homa and two barley *pinda* and also cooked rice about one kg.

He carries it on shoulder with his waist tied by a cloth as a mark of mourning. He leads the funeral procession followed by bier carries and then followed by relations and well wishers. During this journey the mourners keep on reciting *Kshntvyo Me'pradh Shiv Shiv Shiv Byo Shri Mahadev Shamboo*. As per *Kashmiri Pandit* tradition, ladies do not join the funeral procession. They stay at home. Journey is broken before reaching cremation ground for a halt at a platform outside cremation ground (some tradition have 4 halts symbolising 4 stages of life). The corps is placed on this platform (called *Thak Pend*) with head south wards. it is exposed to sunlight briefly. Out of 2 remaining barley *Pinds* (balls) being carried in the basket, one *pind* is placed on the bier with the recitation of *Snklpa* (see A2).

The closing words of *Snklpa* are as follows:

Ant Kriya Nimithm Eshh Te Mkrdhvjh Pindh Preth Trpytu

अन्त्य क्रिया निमित्त ऐष ते मकरध्वजः पिण्डः प्रेतः तृप्यतु

(For the sake of keeping *Preta* satisfied in this *Antim Kriya, Mker dvjh Pinda* is being offered).

A clockwise round of the bier is made and then it is lifted again.

In case some transport is used for carrying the bier, the procession terminates after a small distance just outside the place where from corpse is carried and assembles again at cremation ground. This *pinda* is then offered at a platform within cremation ground.

3.7) <u>At cremation ground</u> -

1) <u>*Pind Snklp*</u> – After placing bier on the ground place third barley *pinda* on it with the recitation:

Om Tt St.... closing words are. Anty Kriya Nimitlm Eshh Te Ym Dhut Pindh Preth Trpyuth.

ॐ तत सत ब्रहम अन्तय क्रिया निमित्त एष ते यमदूत पिण्डः प्रेतः तृप्यतु

Establishing *Kalash* (see Figure under2.2.1).

2) A small place – 2 x 2 meters is cleaned. *Brhm Kalash* is drawn on it with barley flour on the North Eastern corner. To the right of this an *Ashtdal* is made with same flour for placing *Agni* pot. Small earthen lamp which was used as *Kalashpot* at home is taken out from basket and placed on *Brhm Kalash* along with water, walnut and *vishthur*. Live *agnipot* brought from home is placed on *Ashtdal*. Burning oil lamp brought from home is placed on the SE corner as is usual in a homa. Performer sits facing east. Both *kalash* and *agnipot* have *pranitpatr* (a pot with water and *vishthur*) in the SW corner.
3) *Kalash Puja* – *Kalash puja* has already been done at home. If it was not possible to perform it at home then it has to be performed here.
4) Homa for *Yama* – This is repetition of *homa* done earlier at home with following modified *ahuties* for departed soul.

i) *Om Ayur Ygnen Svaha* (ॐ आयर्यज्ञेन स्वाहा)
ii) *Om Prano Ygnen Svaha* (ॐ प्राणोज्ञेन स्वाहा)
iii) *Om Apano Ygnen Svaha* (ॐ अपानोज्ञेन स्वाहा)
iv) *Om Vyano Ygnen Svaha* (ॐ व्यानोज्ञेन स्वाहा)
v) *Om Udano Ygnen Svaha* (ॐ उदानोज्ञेन स्वाहा)
vi) *Om Smano Ygnen Svaha* (ॐ समानोज्ञेन स्वाहा)
vii) *Om Chkshu Ygnen Svaha* (ॐ चक्षुज्ञेन स्वाहा)
viii) *Om Shrotrm Ygnen Svaha* (ॐ श्रोत्रज्ञेन स्वाहा)
ix) *Om Vak Ygnen Svaha* (ॐ वाकज्ञेन स्वाहा)
x) *Om Mno Ygnen Svaha* (ॐ मनोज्ञेन स्वाहा)
xi) *Om Atma Ygnen Svaha* (ॐ आत्माज्ञेन स्वाहा)
xii) *Om Brhma Ygnen Svaha* (ॐ ब्रहमाज्ञेन स्वाहा)
xiii) *Om Jyotir Ygnen Svaha* (ॐ ज्योतिरज्ञेन स्वाहा)
xiv) *Om Svr Ygnen Svaha* (ॐ स्वरज्ञेन स्वाहा)
xv) *Om Prshthm Ygnen Svaha* (ॐ पृष्ठज्ञेन स्वाहा)
xvi) *Om Ygno Ygnen Svaha* (ॐ यज्ञोज्ञेन स्वाहा)

5) *Chit-vas Puja* – This involves drawing a *kalash* diagram at the place where the corpse is to be cremated with barley flour after the place has been cleaned and smeared with earth. Wooden pegs are driven on the outer side of *Chitvas Kalash* as shown in figure. Flowers, *Tilak*, *Arga* are placed on it. *Puja* at place is carried out as given below:

i) *Pran Pratishtha* (see A21)

ii) *Gayatri Mntra* (3 times)

iii) *Snklpa* (see A2) for *Archam* close with the words:

Chitvas Devtanam Atmano Pitu (or *Matu*) *Antykriya Nimitm Archam Ahm Karisheye Om Karishv*

चितवास दवतानां आत्मनो पितुं मातु अन्तकृया निमितं अचाअद्यं करिष्य ॐ करिषय ।

iv) *Asan* (see A3) Put 2 pieces of *darbha* in the *Ishankon* (NE Corner)and recite:

Chitavas Devtabhyo Idm Asnm Nmh (चितावसा देवताभ्यो इदम आसनम नमः)

v) *Avahan* (see A19) Close with the word:

Chitavasa Devtabhyo Avahyami (चितावसा देवताभ्यो आवहयामिः)

vi) *Padyo* (see A23)

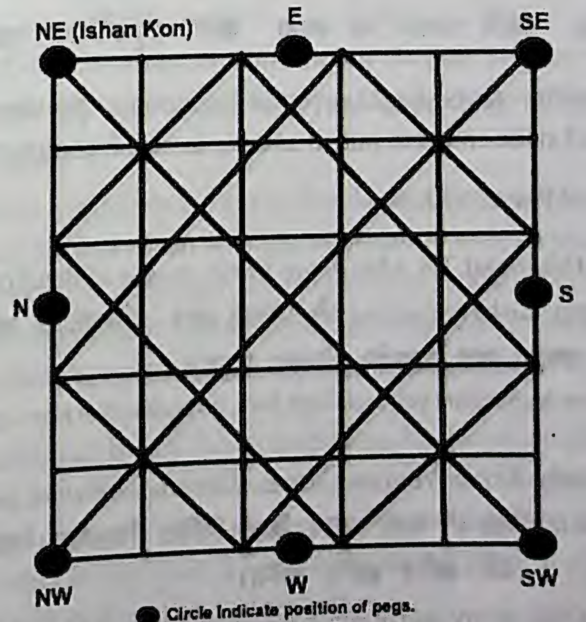
vii) *Arghym* (see A24)

viii) *Gndo* (see A37)

ix) *Naivedem* (see A41) Cooked rice carried from home is used as offering for *Naived*. Some cooked rice is taken out and kept in a *taku* separately for use later on. Rest of the cooked rice is placed at the base of 9 wooden pegs starting from NE Corner in clock wise direction along with the recitation:

Chitvas Devtabhyh Om Nmo Naivedym Nivedyami Nmh

चितावास देवताभ्यो ॐ नमः नैवेदयम् नैवेदयामि नमः



Chitvas Kalash Diagram

x) Clothes – If any *shawl* is to be placed on the corpse, then sprinkle it with water and recite:

Chittavas Devtabhyo Vaso Nmh

चितावास देवताभ्यो वासो नमः

If no *shawl* is to be placed then use flowers in its place.

xi) *Aposhnm* (see A46).
xii) *Achmaniym* (see A25)
xiii) *Dakshina* (see A47).

3.8) Putting Corpse on *Chitta*

i) Place dry wood logs over *chitvas kalash* figure in such a way that corpse can be placed over it. This is usually done by paid attendants at cremation ground in towns and cities.
ii) Remove corpse slowly from the bier on which it was carried from home and place it on wooden logs with head southwards.
iii) Put more dry wood logs over the corpse so that corpse can burn completely by it.
iv) Place cotton on few wooden sticks about 18" long. These are called *ulmuks*. Immerse them in *ghee*, ignite them and then place them under the wooden logs. Eldest son or who is performer of *kriya* should place this burning *ulmuk* below the head of corpse, while other persons may do around the body at other places.
v) Put the *ghee* pot along with walnut and wooden *shruk* and *shruv* (if used) on top of burning corpse while reciting:

Akutyai Tva Svaha, Ishane Kamayai Tva Svaha, Vayve Smrddhyai Tva Svaha, Iti Naitrte

आकूत्यै त्वा स्वाहा ईशाने कामायै त्वा स्वाहा वायवे समृद्धयै त्वा स्वाहा इति नैऋते

vi) *Karta* along with others should go round the burnig corpse three times in clockwise direction and at the end of it, put all *ulmuks* in the SE corner of burning *chita*.

3.9) Recitation of Final Prayer by *Karta*

a) *Asmt Tvm Abhijatosi Tvt Ahm Jayte Punh* (name of dead person) *Asou Pita* (or *Mata*) *Svrgay Lokay Svaha* (ॐ अस्मत त्वम अभिजातोसि त्वत-अह जायते पुनः----- आसौ पिता अथवा माता सवर्गाय लोकाय स्वाहा).
(From whatever high region you took birth here, go back to that place again. Let my father/mother go to heaven).
b) *Pitu/Matu Anty Kriya Nimitm Chitvas Devtanam Pujnm Achidrm Astu Om Shanti Shanti Shanti* (पिता / माता अन्त्य क्रिया निमित्त चितावास देवतानाम पूजनम अछिद्रम-अस्तु । ॐ शान्ति शान्ति शान्ति).
(O, deities of *Chita*, let my *puja* of *anty kriya* for my father (or mother) be free from any blemishes. Let there be peace, peace & peace).

c) *Om Yo Rudro Agnou Yo Apsu Yo Aoushindhi Shhu Yo Vnsptishhu Yo Rudr Vishva Bhuvna Vivesh Tsmai Rudrai Nmo Astudeva* (ॐ यो रूद्रा अग्नौ य अप्सु य औषधीषु यो वरस्पतिषु यो रूद्रो विशवा भुवना विवेश तस्मै रूद्राय नमो अस्तुदेवाः). (Om, *Rudra* who is in *Agni*, Water, Planets, Herbs and in all the world, we bow to that *Rudra*).

3.10) Closing Acts

1) At cremation ground

a) Place *Agnipot* and burning lamp carried from home under the head of burning corpse.
b) When the corpse is almost half burnt, place an axe or stone towards the head of corpse. Fill *Astr Kalash* pot with water. *Karta* has to carry this pot in his right hand and pour a small but continuous stream of water around burning *chita*,in three rounds and at the end of third round he should break this earthen pot by striking it against the axe blade or stone (This act is done to keep evil spirits out of reach of the burning corpse).
c) *Purn Ahuti* – *Karta* holding 2 pieces of *darbha* in his right hand facing corpse and assemblage holding flowers in their hands recite - *Purn Ahuti* hymns (*Gaya mantra* or if time permits 16 hymns of *Purushasuktam* from Chapter 23 may be recited).

2) After leaving cremation ground

i) All the people who were present during cremation, assemble again at some river or spring or some othr water body for a bath.
ii) *Tarpan* (see A16 Chapter 16). All persons perform tarpan. *Om Tt Sat Brhm*........ Month.... *Pksh*........*Tithi*........*Var*........*Gotra. Asmt Pitu/Matu Anty Kriya Nimittm Ett Tilodkm Elt Te Udk Tarpnm* (ॐ तत सत ब्रहम मास पक्षे तिथी वारे गोत्रा अस्मत माता/पिता अन्त्य क्रिया निमित्त एतत तिलोदेकम-एतत ते उदक तर्पणम ।
Relations who join in the tarpan should modify *tarpan* by reciting their own *gotra* and skip the part which describes the relation with the ancestor.
iii) Going round burning grass (*Tchay Zalen*) – A bundle of dry grass is alighted at river bank. Before departure, all assembled go round it three times without looking back at it.
iv) After reaching home, the oil lamp kept burning is put off.

3.11) Collection of Ashes and Bones. On an auspicious *Var* (day) usually Monday, Wednesday or Friday, soon after cremation, the ashes and bones are collected from the cremation ground in wide mouth earthen pitchers, which are then covered with lid and tied by cloth. (If it is intended to carry ashes to *Haridvar* or some other sacred place at a later date a small quantity of ashes / bones is placed in a box and sealed).
The place where the cremation took place is cleaned of all unburned material, then smeared

with clay and water. Flowers, dry fruits are placed at the spot. A silent prayers is held for the peace of departed soul.

The ashes in the pitchers are carried to a place where there is swift water current. In Kashmir they were taken to *Shadipur* (16 miles from Srinagar) where there is a confluence of River *Sind* with River Jehlum. (see Chapter 14 - *Pilgrimages*). A *homa* as performed on the date of death at home is performed here.

The part of the ashes kept for immersion in the *Ganges* or some other sacred spot are kept in a sealed condition with cloth wrapped over the container at some safe place.[5]

B) Tenth day *Kriya*[6]

<u>Fixing the venue</u>

Tenth day *kriya* is performed at river bank or where there is a fresh water body e.g. lake, spring, pond etc. The choice of place is made before hand as relatives, friends etc. have to be informed so as to enable them to reach the place. It is performed in morning hours. It also symbolises end of mourning period.

<u>Prepratory</u>

i) Cooked rice 1 kg – This is prepared at *kriya* site.
ii) Earthen pitchers 2 Nos – one 6" x 8" and one 8" x 12" (aprox) with *Taku* as lids.
iii) One *Thali* for preparation and holding of *Pindas*.
iv) White and red cloth to cover above pitchers and one piece of printed cloth for use during head shaves (1 m x 1 m).
v) Mat for sitting while performing *Kriya*.
vi) Six earthen lamps, one wick for lamp, match box and 50 gms of oil.
vii) Small quantities of sesamum, *ghee*, honey, milk, *shker* (sugar), *gur, laja* (perched paddy), rice for *arga*, *chandan tika*, *darbha, pavtri*, raw wool (black in colour), *dhup*, loose flowers and four flower garlands -2 large, 2 small, barley flour (half kg) some vegetables and foot long twig of a tree.
viii) A barber is asked to come to site to shave the head of *Karta* and other sons if any.
ix) *Aachor*(who is to receive clothes of dead person) is informed to come to site.

<u>*Kriya*</u>

(Performance) (*yagnopavit* in *upseven* position). The priest (or who acts as priest) and *Krta* (performer) sit facing each other on the bank on river, while others watch from some distance. One or two close relatives act as helpers and stay near the place where *kriya* takes place.

1) <u>*Tarpan*</u> (see A16 chapter 16)

Tt St Brhm Adhy Tavt......... (month/paksh/date/day/gotra)........ (name of person who died). *Prthmehni Dvitiye'hni Triteye'hm Chturthe'hni Pnchme'hni, Shhshthe'hni, Stme'hni, Ashtme'hni, Nvme'hni, Dshme'hni Ett Te Tilodkm.*

तत सत ब्रहम अद्योतावत-------मास/पक्षे/तिथी/वारे/गोत्रा
प्रथमेहनि द्वितीयेऽहनि तृतीयेऽहनि चतुर्थेऽहनि पंचमेऽहनि षष्टेऽहनि सप्तमेऽहनि अष्टमेऽहनि
नवमेऽहनि दशमेऽहनि एतत-ते तिलोदकम

2) Dup Dip Puja Oil lamp has to be lighted and *dup* ignited.After this, performance of *dup dip pooja* as described earlier (see Chapter 15) is to be performed.

3) Pind dhan with cooked rice

3.1) Preparing place for *Pinddan* (*Yagnopavit-Upseven*)

A small place between the two persons (as stated above) is to be cleaned with water and smeared with loose earth. It is to be covered with *darbha* (or green turf grass) on it. While sprinkling water over ithe place *kriya* starts with the following recitation:

Pitrm Svamium Dshahsu Ett Te'Vnejnm (पितरं-स्वामिनं दशाहसु एतत तेऽवनेजनम).

(O the deity of 10 days *kriya* please take proper care of the *Pitr*).

Cooked rice is taken out of the utensil in which it was cooked and placed in a *thali*. This cooked rice is mixed with sesamum, *ghee*, honey, milk.It is used for making 10 *Pindas* (rice balls) each about 150 grams. *Karta* places his left knee touching ground and places these 10 *Pindas* one by one on the *darbha* in 2 lines from south to north, starting from south as per recitations and instruction given below:

3.2) Placing *Pindas* on ground

i) First *Pinda* – lift with right hand and cover it with left hand. Place it on ground with following recitations:
Snklpa (SeeA2).

Tt St Brhm....... Month/*Paksh*/date/day/*gotra*...... *Pitrm/Matrm* (father or mother which ever is applicable) *Dsahh Su "Prthme'hni" Eshh Te "Pindh" Aph Upsprshy* (put little water over *Pinda*). (तत सत ब्रहम अद्यय तावत ......मास/पक्ष/तिथि/वार/गोत्रा......पितरं/मातरं दशाहः सु "प्रथमेऽहनि" एष ते पिन्डआपः उपस्पृष्ट).

(On this day of year fortnight date day I (name of performer) of ..... *gotra* am offering *pinddhan* along with water on the first lap of 10 laps journey).

ii) Similarly for nine other *Pindas* substitute the words "*Prthme'hni*" (प्रथमेऽहनि) with the words

iii) *Dvitiye'hni* (द्वितीयेऽहनि) for 2nd *Pinda*

iv) *Tritiye'hni* (तृतीयेऽहनि) for 3rd *Pinda*

v) *Chturthe'hni* (चतुर्थेऽहनि) for 4th *Pinda*

vi) *Pnchme'hni* (पंचमेऽहनि) for 5th *Pinda*

vii) *Shhshthe'hni* (षष्ठेऽहनि) for 6th *Pinda*
viii) *Sptme'hni* (सप्तमेऽहनि) for 7th *Pinda*
ix) *Ashtme'hni* (अष्टमेऽहनि) for 8th *Pinda*
x) *Nvme'hni* (नवमेऽहनि) for 9th *Pinda*
xi) *Dshme'hni* (दशमेऽहनि) for 10th *Pinda*.

3.3) <u>*Pind Puja*</u> - Next *Karta* places wool, caps of cooked rice, *tilak, arg* and flowers on these *pindas* along recitations as given below: (After each action the *karta* has to wash hands with water).

i) Putting wool over *Pindas* recite: *Ett Te Urn Vash* (एतत ते ऊणवासः).
ii) Putting caps recite: *Ett Te Virannm* (एतत ते वीरान्नं).
iii) Applying *chandan tika* recite: *Ett Te Gndoo* (एतत ते गन्दे).
iv) Apply flowers, *dhoop, arga* – use words *Pushpm* (flowers) *Dhoopm* (*Dhup*) and *Arghym* (*arga*) in above.
v) Place vegetables by the side. Use words *Baksh Bojy Bali* (भक्ष भोज बलि).
vi) Putting water (*Achman*) use the words *Achmaniym* (आचमनीयं).
vii) Pouring water over *Pindas* through right hand (*Pitr Tirth*) recite:

Et Te Himpanm Ett Te Khirpanm Ett Te Mdhupanm Ett Te Tilodkm Udk Trpnm

एतत ते हिमपानं एतते खीरपानं एततते मद्युपानं एतत ते तिलोदकं उदक तर्पषमः

viii) Place some more flowers on *Pindas*.

3.4) <u>Immersion of pindas in River</u>

i) Left 1st *Pinda*, place it in the *thali* and then throw it in the running water with the recitation:

Snklpa (A2) as above

Om Tt Adhy Tavt.... Rthme'hni Sushuddh Prkrti Shrir Sadnay Gnga Pravahe Aym Pindstu Purk (ॐ तत सत अद्यतावत.......पृथमेऽहनि सुशुद्ध प्रकृति-शरीरं - साधनाय गंगा प्रवाहे-अयं पिण्डस्तु पूरक). (I am placing this *Pinda* on.... Date in *Ganga* for obtaining pure body for the *preta*.)

Next place some sesamum and water in *Thali* and throw it in the river as an act of tarpan with the recitation *Pitah/Matah Prthme'hni Titodkm Kumb* (पिता/मात प्रथमेऽहनि तिलोदकं कुम्मंः).

Repeat above by holding water from river in cupped hands along with sesamum and drop it slowly back into river with the recitation *Pitah or Matah Prthme'hni Tilodkanjlih* (पिता/मातः प्रथमेऽहनि तिलोदकांजलिः).

ii) Repeat above for the next 9 *pindas* using the appropriate words as shown above for 2nd to 10th *Pinda*.

4) *Pret Kumb* - Joining of *Preta* with *Yamadoot*. It is carried out in the following manner:

1) Invoking *Preta* in pitcher and *Yma* in earthen plate.
Place some water, *darbha*, milk, *Vishthur* in earthen pitcher (which represent *Preta*) and also in an earthen plate (which represents *Yama*) and recite:
Shamshananl Dgdhosi Parityktosi Bandhvaih Idm Kshurm Idm Nirm Dshah Su Pret ! Atrsnahi Aph Piv (शमशानानल दग्धोसि परित्क्तोसि बान्धवै इदं क्षीरं इदं नीरं इशाहः सु प्रेत । अत्रस्नाहि-आपः पिव). (Oh *Preta* move out of *Shamshan* and accept this milk and water from your dear ones).

2) Place some honey in the pitcher and then in plate and recite:
For *Pret* (in pitcher *! Dshah Su Mdhtidh* (प्रेत । दशाहः सु मधुलीढ).
Ymdut (in plate) *Mdhutidh* (यमदूत मधुलीढि).

3) Place some sesamum in pitcher and then in the plate with the recitation:
Ymdut Pret Tilan Bhunkshv Ymdut Tilan Bhukshv (प्रेत तिलान भुक्ष्व यमधूत भुक्ष्व) for *Preta*
Ymdut Tilan Bhunkshv Ymdut Tilan Bhukshv (यमदूत तिलान भुक्ष्व यमधूत भुक्ष्व) for *Ymdut*.

4) Put some rice in pitcher and then in plate. Recite:
Pret, Dshah Su Annm Addhi (प्रेत दशाहः सुअन्न आदि) for *Preta*
Ym Doot Dshah Su Annm Addhi (यमधूत दशाहः सुअन्न आदि) for *Ymdoot*

5) Put some *ghee* in pitcher only and recite: *Pret, Dshah Su Srpi Bhunj* (प्रेत दशाहः सुसर्पि भुंज).

6) Put gur, *shker*, fruits, vegetables (*Phal Mul*) in both pitchers and plate and recite.
Pret Ymdut Dshah Su Gur, Shrkr, Phlmulooli Bhunkshv (प्रेत यमधूत दशाहः सु गुड शर्कर फलमूलादि भुक्ष्व).

7) Place plate over pitcher and cover this plate with another plate upside down., so as to make the pitcher and plates as one object. Apply *kesr, tilak* and recite:

Preta Ymdutou Eshh Vam Gndh (प्रेतः यमदूत एष वां अर्घ).
Apply *arga* and recite:
Preta Ymdutou Eshh Vam Gndh Arga (प्रेतः यमदूत एष वां अर्घ).
Apply flowers and recite
Preta Ymdutou Eshh Vam Gndh Pushpm (प्रेतः यमदूत एष वां पुष्पं).
While showing *dhup* symbolically and recite:
Preta Ymdutou Eshh Vam Gndh Duph (प्रेतः यमदूत एष वां धूप).
Show deep to the pot and recite:
Preta Ymdutou Eshh Vam Gndh Diph (प्रेतः यमदूत एष वां दीप).

8) Place white cloth on ground and then put red cloth over it and tie both together around the pitcher and plates with cover and recite: *Ett Vam Vash* (ऐततः वां वास).
9) Put flower garland around this pitcher and plate covered with cloth and recite: *Ett Vam Malym* (एतत वां मालयं).
10) Tie one twig to pitcher/pot combination and recite: *Ett Vam Dndm* (एतत वां दण्डम).
11) Put *Yagnopavit* aroud pitcher and recite: *Nmh Pitr Bhyh Pretebyo Ymay Jatvedse Shhtrisht.* (नमः पित्र भय पित्रभ्यो प्रतभयो यमाये जातवेदस्य श्रिशत).

5) <u>*Brhmn Bhojn*</u>

a) Draw a square or rectangle with flour on the floor near by. Place a fresh earthen plate with water and *Vishthur* in it. Place *Pranit Patr* by its side.Carry out *Pran Pratishthe* (see from A21, Chapter 16).
b) *Snklp / Archam - Snklpa* (see A20) and then add

Addhy Chturth'hni rthmm Nvshraddhan Pnchme'hni Dvitiym Nushradhm Nvme'hni Tritiym Nvshraddm, Ekadeshe'hmi Chaturth Nushraddham Ptheym Pithe Shrimnivarnarthm Brahmn Pujnm Archamhe Krishye Om Kurushv

आधेय चतुर्थनीरथम् नुषवरधन पन्चमणी देवित्यम नुषरधम
नवमणी त्रथिम नुषवरधन एकादशमी चतुर्थ नुषवरधन पतयमः
पिते त्रिमनीवरनथम ब्रहान पुजन आरचमहे करीषय ॐ कुरुष ।

c) *Aasan* - Put 2 pieces of *darbha* (or flowers) in the above square. Recite: *Pith Ett Te Asnm* (पितः एतत ते आसनं).
d) Invitation to Brahman for *Bhojan.* Recite: *Pith Ett Te Brhmnam Tvam Bhojyami.* (पितः एतत ते ब्रहनमं तवमं भोजयामि). *Pith Ett Te Bhojn Om Bhojy* (पितः एतत ते भोजयामि ऊ भूजय).
e) *Padym* (Washing feet with water). Put a small quantity of water over plate and recite: – *Ett Te Padyarthm Udkm Nmh* (एतत ते पाद्यार्थमुदक नमः).
Put *laja, tilak,* milk, curd, rice, barley in *Pranitpatr*. Sprinkle water with *vishthur* from it it in the square. Recite:

i) *(Gndh) Pith/Mata Chturthe'hni Eshh Te Gndh* (पितः/मात चतुर्थे'हनि एष ते गन्धः).
ii) *(Arga) Pith/Mata Chturthe'hni Eshh Te Argh* (पितः/मात चतुर्थे'हनि एष ते अर्धः).
iii) *(Pushp)* (Flowers) *Pith/Mata Chturthe'hni Eshh Te Pushpm* (पितः/मात चतुर्थे'हनि एष ते पुष्पंः).
iv) *(Dip) Pith/Mata Chturthe'hni Eshh TeDiph* (पितः/मात चतुर्थे'हनि एष ते दीपः).
v) *(Dup) Pith/Mata Chturthe'hni Eshh Te Doopah* (पितः/मात चतुर्थे'हनि एष ते धूपः).

vi) (*Vas* (cloths)) *Pith/Mata Chturthe'hni Eshh TeVash* (पितः/मात चतुर्थे'हनि एष ते वासः).

vii) Put some barley flour in the *thali* along with milk, honey, *ghee*, and recite: *Pite Et Te Annm* (पिते एतत ते अन्नः).

viii) Put some flour in the plate kept inside the square. Recite: *Adhy Dine Pith* (अद्य दिने पितः) (*Ett Tt Aposhmm*) (एतते आपोशानमः).

6) <u>*Pind Dan* with barley flour</u>

1) Placing pindas on floor - The barley flour left after *Brhmn Bhojn* is used for making 4 *Pindas*. While placing them on *darbha* in the square or rectangle drawn on floor with lime or flour, recite: *Jitm Te Pundrikash Nmste Vishvbhavn Nmste'stu Hrshikesh Mhapursha Prvuj* (जितं ते पुण्डरीकाक्ष नमस्ते विशवभावन नस्तेऽसतु हृषीकेश महापुरूष पूर्वज)

2) *Snklpa*- (see A2) *Adhy Tavt*....... Close with the words : *Pita Eshh Te Pindh* (पितः एष ते पिण्डः).

3) *Puja* - Place water, wool, *arga, dup dip*, vegetables (*Phlmul*), til, honey etc. over these *pindas* as was done during cooked rice *Pind dan* and recite same words (See. 3.4.2)

7) <u>*Vpn*</u> (Shaving of head) - Put water in the cupped hand and recite: *Atmnh Shuddhi Kamste Pitu/Matu Vaikunbh Hetve Vpnm Karyishyami* (आत्मन शुद्धिकामास्तु पितः/मातः वैकुण्ठ हेतवे वपनं कारयिष्यामि)

(For the sake of purification of myself and assuring place in heaven for my father/mother I am undertaking head shave).

Next the barber should shave the head of *Krta* and other sons.

8) <u>Immersion of *Kumb* in the river water</u> - Next the *Krta* should have a dip in the river water with *yagnopavit* in *svena*. After bath he should change *Yagnopavit* in *upseva* position, place a *yshthur (*See Chapter 15*)* on the top of his right shoulder over which he should then hold *Pret Kumbe* (see item 4 above) and recite:

If *Preta* is father:
Idm Purushh Shardul Vimlm Divym Ultmm Pret Lokeshhu Paniym Mdttmuptishthtu (इदं पुरूष शादूर्ल विमलं दिव्यं उत्तमम प्रेत लोकेषु पानीयं मुत्तम उपतिष्ठत).

Push back this pot into the water without looking at it.

If *Preta* is mother
Substitue the words "*Idm Purushh Shardul*" (इदं पुरूष शादूर्ल) with *Idm Svditi Klyani* (इदं स्वदिति कल्याणि).

After this the *Karta* with put *yagnopavit* in *Svena* position and have another bath in river Next he will put on new clothes with cap or towel covering his head. The performing priest should a *tilak* on his forehead.

9) Invoking *Preta* in a human body - *Achur* - There is practice among *Kashmiri Pandits* to invoke *Preta* in a human body on this day. A human being, supposed to be a *Brahman* called *Achur* (or *Panyuch*) is invited to be present at river bank for this act. He is symbolically received by *Karta*.He washes his feet with water. He is smeared with tilak, offered a glass of milk with all dry fruits in it and then at the end presented with the clothes of the dead person to carry home for himself (or his wife if the dead person was a lady). Besides the clothes the package contains essentials of living such as some cash, chapels or shoes, mirror, knife, needle, thread, soap, comb, dry fruits, a walking stick, *kangri* and even cigarettes with matches or snuf *Achur* is then requested to leave. While he leaves some one from the audience throws a small stone at his back (this symbolises to keep him away from such happenings in the family in future) After this all leave the place and reassemble at home.

10) Assembly At Home - When *karta* reaches home, some one from family will perform his *Aalat* (see A28) An iron rod (*salay*) and stone pestle has already been placed at the door. He has to push the iron rod inside door with right foot and pestle out side door with left foot. After this he has to come out of home and move between the standing mourners on both sides and then come back. The mourners then disperse. This ends the mourming period by the family. (In the changed situations this part of the ritual is now performed at river bank itself to enable participants to leave for their homes).
While tenth day function symbolises the end of mourning the next two days are meant for performance of religious rites in the name of dead ancestor in which only the close relations participate.

C) Eleventh day *Kriya/Shraddha*

The first *Gauna Shraddha* is performed on the eleventh day.
It is an elaborate ritual involving day long activities. A number of *Brahmins* are invited to recite *Bhagwad Gita* and other ceremonial hymns. *Brahmins* from the families of married daughters are also requested to join. At the end of the ritual all *Brahmins* are offered a delicious food along with *dakshina* (cash).

Preparatory

1) The place where the ritual is going to be performed should be large enough to have sufficient place for establishing *Kalash, Agnikund,* sitting place for invited *Brahmins* and other family members.
2) The place should have a cover and good ventilation for smoke to escape.
3) A part of the place should be cleaned smeared with cow dung or earth for *kriya* ritual, other part should be laid with flooring for sitting during *kriya*. A mat should be placed for *Karta* and officiating priest near the cleaned up area.

Material needed (for 11 & 12th day)

1) *Kalash* pot – 1 number
2) Earthen plates (taku) – 5
3) Earthen lamp – 1 number
4) Bricks for preparing *Agnikund* – 16
5) Mats for sitting.
6) Barley grains – 3 kg
7) Sesamum (black) – ½ kg
8) *Shker* (yellow sugar) – 1 kg
9) Walnuts – 100
10) Almonds – ½ kg
11) *Nilophr* – ½ kg
12) *Khjur* (dried dates)– ½ kg
13) *Nabad*(Sugar crystals) – ½ kg
14) Coconut (dry) ½ kg
15) *Kntgun* (Bgol) –250 grams
16) *Dhoop* 1 pkt
17) *Knd* (Sugar Candy) 3 numbers
18) Cloth to cover *Kalash*
19) *Yagnopavit* – 1 number
20) *Darbha* or garden grass
21) Rice in a *taku* for *zung*
22) Rice for *arghya* – 50 grams
23) Oil, cotton wick for oil lamp
24) *Pvitr* or gold ring
25) Honey – 50 grms
26) *Shriphl* – 3 numbers
27) *Havan Samgri* – 1 pkt
28) Dry Wood – 10 kg
29) *Ganga Jal*- Small quantity
30) Milk – 250 grams
31) Curd – 250 grams
32) *Krphur* (Camphor) 1 pkt
33) Safron – 1 gram

Kriya

This *Kriya* has four *Angas:*

a) *Kalash Sthapna*
b) *Gayatri-Vyahrties home*
c) *Vaishvadev Bali*

d) *Shraddha*
e) *Kalash Sthapna* – Established *Kalash* as described in B1
f) *Gayatri – Vyahrties homa.*

1) <u>*Purva Bhage*</u> – See from B9.
2) <u>*Pradhan Bhaga*</u>

Gayatri Vyahrties are used as accompanying *mantra* for oblations. The oblations are a mixture of barley, sesamum and brown sugar (*shker*) called *Yuvtil* (यवतिल).

1) *Prokshna* (purification) of materials used in *homa*
Burn two pieces of *darbha* and make it touch all the material to be used in *homa*. Recite :

Idm Hvih Prjnnm Me Astu, Dshvirm Srvgnm Svstye Âtmsni Prajasni Pshusni Abhysni Loksni Agnih Prjain Bhlam Me Krotu Annm Pyo Reto Asmasu Dtt Grten Smlipy Shrtm Annm Shtm Abhi Gary (इदम हविः प्रजननं मे अस्तु एशवीरं सर्वगणं स्वस्तये आत्मसनि प्रजासनि पशुसनि अभयसनि लोकसनि अग्निः प्रजा मे करोतु अन्नं पयो रेति अस्मासु दत्त धृतेन संलिप्त श्रतं अन्नं श्रतम अभि धार्य !)
(May the *Homa* be like plantug seed for growth, may the ten powerful *ganas* be peaceful, *Oh Agni* you are worshipped by all, please make the food mixed with ghee, fit for offerings as cooked food).

2) *Gayatri Dyan* see from A18.
3) Recite *Gayatri Mantra* 3 times followed by the words: *Mhavyahrtyh Prajapate* (महाव्याहृतये प्रजापतै) 3 times.
3) Offer *Ahuties* of *Yvtil* (यंवतिल) to *Agni* with the recitation of following *Vyahrties*:

Agnye Svaha (अग्नये स्वाहा)
Om Bhu Svaha (ॐ भूः स्वाहा)
Om Bhurv Svaha (ॐ भुवः स्वाहा)
Om Svaha Svaha (ॐ स्वः स्वाहा)

Recite *Gayatri Mantra* 10 times and offer *Ahuties* after each recitation:
Shri Mhagaytryai Svaha (श्री महागायन्ते स्वाहा)
Savitryai Svaha (साविरये स्वाहा)
Srsvtyai Svaha (सरस्वत्यै स्वाहा)

4) *Ahuties to Purusha* - 16 *Ahuties* are offered to *Purusha* (see *Purushasuktam* in Chapter 23).

3) <u>*Uttarabhaga*</u> as per B9.

1) *Tarpana* (see A2) - *Om Tt St Brhm Adh Tavt ....(month, Paksh, Date, Day,*

Gotra).......... *Anen Mntrhomen Âtmano Vang Mnah Kayoparjit Pap Nivar Narthm Vyahrtyh Prîynbtam Prita Sntu* (ॐ तत सत ब्रहम अद्य तावत .... मास/पक्ष/ गोत्रे अनेन मन्त्र होमेन आत्मनो वाङ्नमनाः कायोपाजिर्त पाप-निवार नार्थं व्याहृतयः प्रीयन्तां प्रीता सन्तु)

(May the *Homa* of *Gayatri Vyahrties* be performed for removal of sin committed through speech mind and body, be propitious for the sake of *Preta*).

c) *Vaishvadeva Bali* - For performance see B13 (Chapter 17).
d) *Shraddha.*

<u>Preparatory</u>

i) Cooked rice about 5 kgs in utensils.
ii) Two *thalis.*
iii) *Kawli* (small steel bowl) – 1No.
iv) All the cooked vegetables in *Kawlis* that were deer to *Preta.*[7]
v) A photo of the dead ancestor which is decorated with a flower garland and saffron tilak, placed in the south side facing north.
vi) New utensils (mainly *Thali*, glass *kawli*) and cloths (*Kurta Pyjama* and *turban* for priest if he puts on a turban to cover his head*)* which are to be offered to *Brahmin* who conducts ritual. Other *Brahmins* are to receive cash only.

2) <u>*Kriya*</u> (*Yagnopavit svena*)
Clean a place in front of photo. *Karta* sits facing south near where there is already *Agnikund* and *Kalash*. A rectangular place is demarcated by drawing a line with white flour.

1) Offering food to *Preta* - Bring the cooking pot in which rice has already been cooked near and smear it with *tilak* and then place *arga* and *pushp* (flower) to it. Keep on reciting: *Smalubnm Gndo Nmh, Argonmh Pushpm Nmh* (समालभनं गन्धो नमः अर्घो नमः पुष्पं नमः).
Take out cooked rice from the pot (enough for one person) and place it in the *Thali* already kept in the demarcated place. Place all cooked vegetables in *kawls* in the *thali*. Take out three handful of cooked rice from the *thali* and put it on the right hand side outside the boundary drawn with flour. Recite :

Om Bhut Ptye Nmh, Om Bhuvn Ptye Nmh, Om Bhutanam Ptye Nmh

(ॐ भूत पतये नमः ॐ भुवन पतये नमः ॐ भूतानां नमः).

Lift this *thali* with your hands, stand up facing the photo of dead ancestor and recite 16 verses of *Purushottam* (see Chapter 23). Place *thali* back in the marked place. As an act of *achman*, place few drops of water near the

photo and recite: *Pitre* or *Matre Brhmarpmm Brhmhvi Brhmanye, Brhmahutm Brhmaiv Brhmgntvym Brhmkrm Smadhina* (from *Bhagwad Gita*) (ॐ पित्रे/मात्रे ब्रहमापर्ण ब्रहमहवि ब्रहमाग्नौ ब्रहमना हुतम-ब्रहमैव ब्रहमगन्तव्यं ब्रहम कर्म समाधिना).

(The cooked food is being offered to *Brahma* as an act of *karma. Brahma* is Himself *havi* (*ahuti*) *agni* (who receive *ahuti*), *hutm* (one who consumes *havi*).

2) *Pindadan* (*Yagnopavit Upsevena*)

i) Outside the demarcated place, but near it, place another plate and empty all the cooked rice from the pot in it. Mix this cooked rice with *ghee*, milk, sesamum, honey and mesh the whole thing. Make 17 *Pindas* (balls) from the mixture and (18 in case the lunar year is of13 months). While making these *pindas*, recites *Bhagwad Gita* hymns (Chapter 10 is preferred). Place a few *darbhas* in the south part of *Agnikund*. Sprinkle a little water on this *darbhas* and recite: *Pitre Ekoddishte Shraddhe Bhuprshthe Drbhastrne Tilodken Ett Te Avnejnm* (पितरे एकोष्टि श्राद्धे भूपृष्टे दर्भास्तरणे तिलोदकेन ऐतत ते अवनेजनं).

(*Pitra* of Eleventh day shraddha please be seated on this *darbha* seat).

Next these *Pinds* have to be placed on *darbha* from North to South in four rows of four each.

ii) Lift one *Pinda* from the *thali* with your right hand, place it on the left hand palm, cover it with your right hand as an act of providing cover and then place it on the *darbha*. Recite:

Tt St Brhm Adhy Tavt Tithou (*State/Month/Pksh/Date/Day/Gotra*) As per A2 *Pitah* or *Matah Ekoddishte Shraddhe Eshh Te Pindh* (तत सत ब्रहम अद्यतावत तिथौ अद्य..........(मास/पक्ष /तिथि/वार/गोत्रा) पिताः अथवा माताः एकोुष्टि श्राद्धे एष ते प्रथम पिण्डः).

(Today in this month, *paksh*, date, day, *gotra* for the same mother or father eleventh day *shraddha* this first *Pinda* is offered).

After placing the *Pinda* on *darbha*, place a little of water over it as an act of achman and recite: *Âph Upsprshy* (आपः उपस्पृशय).

iii) Proceed by placing all the sixteen *Pindas* in four rows from north to south. For first fifteen *pindas*, the recitation are same as shown in 1st *Pinda* except that the word *Prthm* (प्रथम) has to be replaced with the appropriate word for each *pinda* as shown below:

2nd *Pinda Dvitiyh* (द्वितीयः).
3rd *Pinda Tritiyh* (तृतीयः).
4th *Pinda Chaturthe* (चतुर्थः).

5th *Pinda Pnchmh* (पंचमः).
6th *Pinda Shhshth* (षष्ठः).
7th *Pinda Sptmh* (सप्तमः).
8th *Pinda Ashtmh* (अष्टमः).
9th *Pinda Nvmh* (नवमः).
10th *Pinda Dshmh* (दशमः).
11th *Pinda Ekadsh* (एकादशः).
12th *Pinda Dvadshh* (द्वादशः).
13th *Pinda Tryodsh* (त्रयोदशः).
14th *Pinda Chturdash* (चतुर्दशः).
15th *Pinda Pnchdsh* (पंचदशः).

For 16th *Pinda*, the recitation as follows:
Prthm Masat Un Samvtsrike Shhodshm Yavt Ekoddishte Shraddhe Eshh Te Pindh (प्रथम मासात ऊन सावंत्सरिके षोडषं यावत एकोुष्टि श्राद्धे एष ते पिण्डः).
Place little water over *Pinda* and recite for this act as given above.
At the end of placing these 16 *Pindas*, place seventeenth *pinda* (which represent) *Mulpurush* – the first *Purusha* – see Chapter 23) in front of four rows already drawn. In case the number of *pindas* is 18, then place this additional *pinda* also by the side of *Mulpurusha*.

iv) Next offer new clothes to *Mulpurush* by placing some new cloth near by with the recitation: *Eshh Te Vash* (एष ते वासः).
v) Next place cooked rice caps on all t he *pindas* with the recitation: *Ett Te Virannm* (एतत ते वीरान्नः).
vi) Next smeal all the *Pindas* with *tilak* (with thumb movement downwards(for *Mulpurusha*- upward). Recite: *Esh Te Gndh* (एष ते गन्धः)
vii) Next *Dûp Dîp: Esh Te Dhupm/Diph* (एष ते धुप दीपः)
viii) Next place fresh fruits and vegetables (called *Phlmûl*) near *Pindas* and recite: *Ett Te Bakshy Bhojy Phlmûladi Smrpiyami* (एतत ते भक्षय-भोज्य फलमूलादि समर्पयामि).
ix) Next recite one or two hymns of *Vishnu* from Chapter 22.
x) Next offer *Tarpan* (see A16) close with words *Pitr Ekddishhte Shraddhe Himpanm Svadha* (पित्रे एकोष्टि श्राद्धे हिमपानं स्वधाः)
xi) *Âpashn* (आपोशनः) Place a little cooked rice with vegetables in a cup and recite: *Pituh/Matu Ekoddishte Shraddhe Ett Te Nityanm* (पितुः/मातु एकोद्धिष्टे श्राद्धे एतत ते नित्यानमः)

xii) *Achman* (*yagnopavit svena*) Place a little water in front of *Pindas* as an act of *achman*.

xiii) Standup and have a look at *pindas* by turning head backwards where the *pindas* are placed. Keep rest of the body in the opposite direction.

xiv) Utensils, cloths and cash which is to be given to *brahman* who is conducting *shraddha* has to be sprinkled with water as a *snklpa*. Recite:
Om Tt St .... *Pitr* (or Matre).
Pralok Shanyrthe Dakshinam Sannm Subandm Suvstrum Snklpyami
(ॐ तत सतः..........पित्रे (या मात्रे) परलोक शान्त्यर्थं दक्षिणां सान्नं सभाण्डं सवस्त्रं संकल्पयामि).

xv) Place *arga* and flowers in front of *Kalash*. Recite: *Klashyag Devtabhyo Dakshinayai Tilhirny Rjt Nishkrn Ddani Âkash Matrbhyh Smalubnm Argo Nmh Pushpm Nmh* (कलशयाग देवताभ्यः दक्षिणायै तिलहिरण्य रजत निष्क्रण ददानि आकाश मातृभ्यः समालभनं अर्घो नमः पुष्पं नमः).
(*Kalash devatas*, I am offering *Dakshina* in the form Gold along with Seasmum without any desire for reward O, divine mothers who live in heaven, please accept this offering of *tika*, *arga* and flowers).

xvi) *Gogras* - Place some cooked rice on the floor in front of *Pindas* and recite: *Sorbheyah Svrghitah Pvitrâh Puny Rashyh Prtgrhntu Me Grasm Gavh Trailokmatrh Gobhyo'num Nmh* (सौरभ्योः स्वर्गहिताः पवित्राः पुण्यं राशयः प्रतिगृह्नन्तु मे ग्रास गांवः त्रैलोक्यमातरः गोभ्योऽन्नः नमः).
(Dear cows you are residing in the three *lokas*, please accepts this food which is fragrant, pure and in abundance).

Rourvadhîn Stvanam Pretdvar Nivasinam Arthinam Yachmananam Akshymuptishthtu (रौरवाधीन सत्वानां प्रेतद्वार निवासनाम अथिनां याचमानानां अक्षयमुपतिष्ठतु).

xvii) Declaring closing of *Kriya*
Klash Pujne Kshtrshvr Pujnm Achidrm Smpurnm Astu Evm Astu (कलश पूजने क्षेत्रेशवर पूजनं अहिद्रं सम्पर्ण अस्तु एवं अस्तु).
(May this *puja* of *Kalsh* and other deities end without any defect).

xviii) *Kshma Yachna* - read from A49.

xix) Cleaning the place (*Yagnopavit Upsevan*). Take out food that was used during *kriya* and throw it in the river or serve it to cows etc.

xx) Efficacy of *Mntras* in *Kriya* (*yagnopavit svena*). After performing *achman* (A1) sprinkle water on *Kalash* while reciting *mantra* as given in A14 (b).

xxi) Put off oil lamp which was placed in the SE corner and serve food to the *Brahmins*.

D) Twelfth day of *Kriya*

Twelfth day *Kriya* is an act of combining *Preta* with *Pitras* of three generations males with male's ancestors and females with female ancestors. The various angas of this *kriya* are as follows:

a) *Kalash Puja* as given in B1.
b) *Gayatri-Vyahriti Homa* – As per Eleventh day *Kriya*.(See 3.2)
c) *Vaishvadeva Bali* (see B13).
d) *Sraddha* – The *shraddha* is performed as given in the eleventh day *kriya* with some modification as given below:

   i) Three plates (or *thalis*) are placed for food (boiled rice), one for *Pitras*, one for *Preta* who has died and one for *Vaishvadevas*.
   ii) As against 17 *Pindas* in 11th day *kriya*, only five *Pindas* are prepared. Three *pindas* are small (about 125 grams) each which represent three *pitras* and are placed in one *thali*; one large *pinda* (about 500 grams) placed in 2nd *thali* and one medium size which represents *Mulpurusha*.
   iii) The *Preta pinda* (large one) is cut into three pieces with a wire and then each of the cut pieces is mixed with the three *pindas* one by one. The three pindas after merger are placed on *darbha* to the south of *Agni Kund*. White placing first *Pinda* on *darbha* recite *Vasubhyo Svadh* (वसुभ्यो स्वाधः)

   For 2nd *pinda* recite
   Rudrbhyo Svadh (रूद्रभ्यो स्वाधः)

   Similarly for 3rd *pinda* recite
   Aditybyoh Svadha (आदित्यभ्यो स्वाधः)
   Next proceed as shown in 11th day *Kriya*.

Round The Year *Shraddha*

A number of minor *kriyas* are also performed during the *antyeshti* or during the first year after death. Even when some of these *kriyas* do not have scriptural sanction, yet they have become a part of tradition. An interesting part of these *kriyas* is that besides the utensils and clothes, items of daily use such as umbrellas, electric heaters, *kangris* etc are offered to priest to meet requirement of dead ancestor. This appears to be later addition due to economic reasons rather then religious one. Some of these additional *kriyas* are as under:

1) *Pkshvar* (पक्षवार) – During the first three months after death, a mini *shraddha* is performed on every *tithi* of the death of ancestor in the fortnight.
2) *Masvar* (मासवार)– During the next three months mini *shraddha* is performed on *tithi* of the death date of *Shukla Paksha*.

3) *Shdmas* (षडमास) – At the end of 6 months of death, a full-fledged *shraddha* is performed.
4) *Nun Shraddh* – Daughthers of the deceased person perform a brief *shraddha* on the 11th day in which salt is main offering to *Brahmin* priest along with rice, clothes etc. A simple recitation of *Snklpa* is done (see under Annual *Shraddha Snklpa*).
5) *Teel Shraddh* – This is performed on any day where under cooking oil is offered in *Shraddha*.
6) *Shraddha Snklp* – It involves *Snklpa* only without actually performing the *Shraddha*. There arises situation when performance of *Shraddha* is not possible. On such occasion one can donate rice, fruits, clothes, cash etc first by making a *snklpa* as given below:

   i) *Tarpan* (as given in A16).
   ii) *Tarpan* for the individual in whose remembrance donations are made.
   Sprinkle water along with sesamum (*Yagnopavit upsevena*) on the objects which are to be donated and recite: *Om Tt St Brhm............... Smvt Sarike Shraddhe Annm Svastrum Phlmulm Dakshina Sahitm Snklpyami* (ॐ तत सत ब्रहम .... सावंत्ससरिके श्राद्धे अन्नं सवस्त्रं फल मूल-दक्षिणा सहितम संकल्पयामिः).
   For *Kamber Pksh Shraddha* use the words "*Âpripake Knyarkgte* आपरिपाके कन्यार्कगते in place of "*Smvtsarike*" in the above recitation.

7) *Tirth Shraddha* – *Shraddha* are also performed at any time after first year at sacred places such as at *Haridwar*, *Triveni, Gaya, Mattan* and *Gangbal* in Kashmir.

Annual *Shraddha*

1st Annual *Shraddha* and subsequent *Shraddhas* are performed on the same *tithi* (as per lunar calendar) on which day the person died. The various *angas* of annual *shraddha* are:

a) *Kalash Sthapna*
b) *Homa*
c) *Shraddha*

Kriya

a) *Kalash Sthapna* – see B1 for performance.
b) *Homa* – see from 11th day *Homa*.
c) *Shraddha*

The *Kriya* is the same as given in the eleventh day *shraddha* with following modifications:
1) Four *Pindas* only are made from the cooked rice (each weight about 250 grams).
2) In the recitations instead of the word *Ekoddishte Shraddhe* एकोष्टि श्राद्धे (Eleventh day *Shraddha*) use the appropriate word *Samvtsrke Shraddhe* सावंत्सरके श्राद्धे – (Annual *Shraddha*).
3) The four pandas represent three generations of ancestors i.e. father, grand father and grand grand father (in case of women – mother, paternal grand mother and great grand mother). The

fourth *pinda* represents *mulpurusha* (the original person – see Chapter 25).

4) The recitation for placement of these from *pindas* is as follows:

   i) 1st *Pinda - Tt St Brhma Addytavl*................ month/*Pksh*/Date/day/*Gotra*.......... *Pitu*/or *Matu Sâmvtsrike Shraddhe Eshh Te Pindh* (ॐ तत सत ब्रहम अद्य तावत.......मास/पक्ष/तिथि/वार/गोत्र .... पितु/मातु सावंत्ससरिके श्राद्धे एष ते पिण्डः). After this place little water over *Pinda* as symbolic *âchman* while reciting *Âph Upsprshy* (आपः उपस्पृशय).

   ii) 2nd *Pinda* – same as above. In place *Pita* (पिता) use the word *Pita Mhay* (पिता महाय), *Mata Mhay* (माता महाय) for mother.

   iii) 3rd *Pinda* – same as above use the word "*Prapita Mahay*" (प्रपिता महाय) in place of *Pita Mhay* (पिता महाय) for Mother use word *Prapita Mata Mahay* (प्रपिता माता महाय).

   iv) 4th *Pinda* (*Mul Purusha Pinda*). This is to be kept in front of above three *pindas* with the recitations: *Mul Purushhah Bhumiswaminh Pitreh Eshha Vh Svaddha* (मूल पुरूषाः भूमिस्वामिनः पित्रर: एष वः स्वधा).

5) Place small caps (made from cooked rice) on top of these *pindas* (these caps are called *Virann*) Recite: *Viranno Pitro Dtt Pindlepm Nivaryet* (वीरान्नो पित्रो दत्त पिण्डलेयं निवारयेत).

6) For *Tilak, Arga, Pushp, Phlmul* etc. follow the procedure given in 11th day *Shraddha* – use words.*Pita – Pita Mhay and Prapita Mhay* for malel ancestors and *Mata, Mata Mhay and Prapita Mata Mahay* for female ancestors.

Explanations

1) As per Hindu tradition a day start from sunrise to sunrise. Thus if death takes place before sunrise, the date of death is taken as the previous day.e.g. a person dying at 6 am on dvadashi will be considered to have dyed on *ekadashi* if sun rise time was post 6 am.
2) *Yama* is the king and deity of Southern Quarters. From the time of death, the *Preta* is under his control. Hence all 'rituals connected with dead ancestors are to be performed facing South (see Chapter 1 also)
3) Weeping and crying near where the corpse should be avoided as it disturbs the dead person who is clinically still listening to the going on' but cannot speak. On such occasions one should remind the *Preta* that life in this samsara is transtory.
4) The community members used to have centres in various localities called "*Mrtyo Samgri Bandar*" where one could get all these items at one place with at deferred payment to avoid inconvenience.
5) What an irony ? The loved one for whom weeping and crying goes on is no longer welcome at home. Keeping ashes at home is considered inauspicious, hence they are kept either at cremation ground (where there is room for keeping it) or at some other place, may be temple or at a safe place in the corner of the compound wall at home Yet the emancipated one's keep these ashes safe for generating in their own houses as a prized possession.
6) Tenth day *Kriya* in actual practice represents the *Kriyas* of each of the 10 days, which are performed in one go on 10th day by *Kashmiri Pandits*.
7) In earlier times this included non-veg food also if preta was a non-veg but now it has been substituted by complete veg food.

Chapter Twenty One

Miscellaneous Pujas

Some of the *Pujas* which can be classified as miscellaneous *pujas* are as follows:

A) *Shivratri Puja* (or *Vtk Puja*)
B) *Birthday Puja*
C) *Bhumi Puja*
D) *Greh Pravesh Puja*
E) *Stynarayan Puja* (or *Sankrati Puja*)
F) *Homas* for *Ganesh, Vishnu, Shiva, Rudra Durga* and *Surya*

> **Zung**
>
> *Zung* is a Kashmiri tradition of initiation at the start of a *puja*. A bowl or *thali* with rice on which is placed some salt and a coin is touched on the right shoulder of performer three times by a young girl of family or in her absence by some other persons. While applying it to performer, the applier offers prayers for long life, good health and prosperity of the performer of *puja*.

Preparatory for all *Pujas*

i) A new *ygnopavit* is worn.
ii) While putting on *ygnopavit*, it is customary to apply *zung* (जंग) (see Box).
iii) *Sindur, Mauli* along with *arga* and flowers should always be available during *puja* along with *Ratandeep, Ganta* etc.

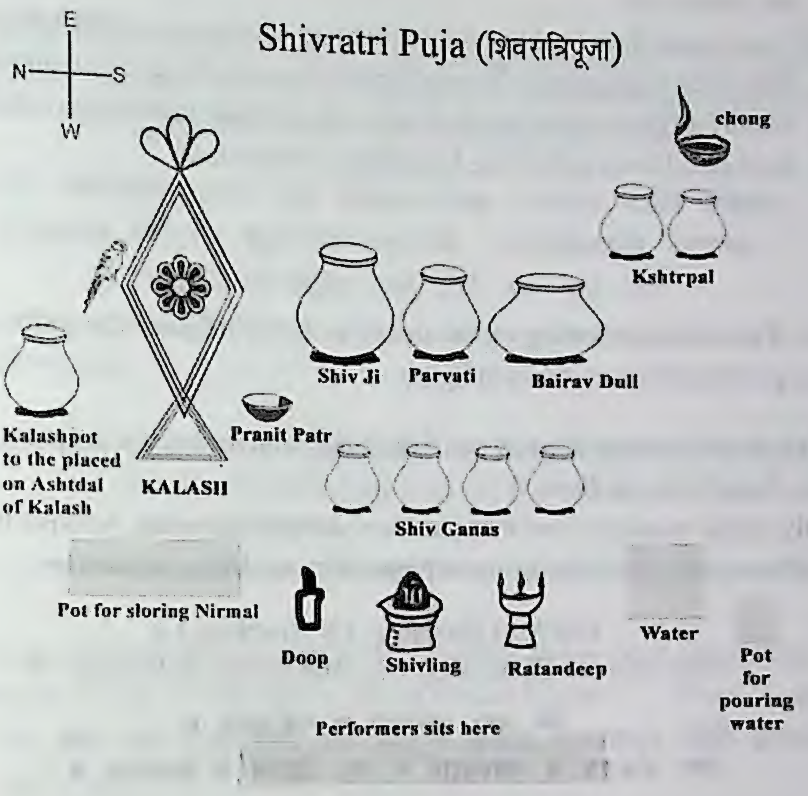
A) *Shivratri Puja* (शिवरात्री पूजा)

It is usually performed on *Phalgun KrishnaPaksha Dvadashi* (फालगु कृष्ण पक्ष द्वादश).

Preparatory

a) **Pots**

1) One pot (earthern or metallic) to symbolise Lord *Shiv* in the *puja*.
2) One pot smaller than above to symbolise *Parvati*.
3) One open mouth pot (called *Dulu*) to symbolise *Bhairov*.



4) Four smaller pots to symbolise *Shivganas*.
5) Two still smaller pots (called *Sanivaris*) to represent *Kshatrpals*.
6) One pot (medium) to be used for establishing *Kalash*.
7) Two small pot or *Kawlis* to be used as *pranit patr with Kalash* and *ygnya*
8) One *Shiv linga* to be used as *sonipatloo.*
9) A few *thalis* of different sizes to be used for keeping various things during *puja*
10) One open mouth pot called *Rshi Dulij* for *Reshis* (this is optimal as per traditions of family).
11) A large bowl for storing *nirmal* (water after it has been used in the *puja*).

b) ***Puja Samgri***

i) *Darbha, sindur, camphor, dup/agarbati, knthgun* (*Bgol*) *ghee, oil for lamp,silver leaves, yagnopavit.*
ii) *Kands* (sugar cones) one for each member of family for immersion in *Shivpot.*
iii) Flowers in sufficient quantity, loose and garlands for decorating all deities.
iv) Walnuts (sufficient to fill all pots).
v) Dry fruits for *naveed* in *prepun* It may have some *nabad* (sugar crystals), raisins (*kishmish*).
vi) Milk, curd, honey, *laya* (perched paddy) for offering in bathing of deity (*abhshekh*).
vii) *Aaris* (round rings made from dry paddy grass for use as base for keeping pots

etc.(about 13).

viii) Caps (made from freshly cut soft tree twigs which are moulded into a round shape and then fixed with grass) to be used for placing over *Shiv* and *Parvati* pots.

ix) *Mauli* (sufficient to be put on all pots and on family members as *raksha sutra*).

x) Earthen oil lamp with wick, *Ratandeep* and *dup* stand.

Puja

Preparatory

The placement of utensils representing various deities as shown in figure . The performer sits facing east with *Vtk* deities placed in front as shown in figure.

i) Fill up all pots (except *Bhairav* and *Rshi Duluj*) with fresh water and put walnuts in all of them. Put all pots on *Aaris* .

ii) Apply *sindur* on all pots and then put *Mavli* around their necks. Next put floral garlands on all of these pots. While doing above preparatory work keep on reciting:

Om Nmh Shmbhvay Ch Myobhvay Ch
Nmh Snkeray Ch Myskray Ch, Nmh Shivah Ch Shivtray Ch

ॐ नमः शम्भवाय च मयोभवाय च
नमः शंकराय च मयस्कराय च नमः शिवाय च शिवतराय च ।

Some one from the family applies *zung* to performer.

a) Kalash Sthapa (see B1, Chapter 19).

b) *Vtk Puja*

Dup Dip Puja

Put *Shivalinga* (*Sanipatloo*) in a *thali* in front of performer and carry out *Dup Deep Puja* (see Chapter 15.) In this *puja* a number of deities may be invoked individually or collectively as given below:

i) Individual invocation:

Maha Gnptye, Kumaray, Shriyai, Srsvtyai, Lkshmya, Klash Devtabyh, Brhm, Vishnu, Mheshvr; Devtabhyh, Durgayai, Trymbkayai, Varunayai, Bhagvate Bhavay Devay, Ugray Devay, Bhimay Devay, Ishnay Devay, Ishvaray Devay, Mha Devay, Parvati-Sahitay Permeshvray Deviputray Vlknathay, Kalratryai, Tal Ratryai, Rajnaratrai, Shivratrayai, Smst Shivratra Devtabhyo.

* Some times *Shivratri* may fall on *triyodasha* (as was the case in 2005) then recite the word *Triyodasham* in place of *Dvadasham.*

महागणपतये कुमाराय श्रियै सरस्वत्यै लक्ष्म्यै कलश देवताभ्यः ब्रहम विष्णुमहेश्वदेवताभ्यः
दुर्गायै त्रयम्बकाये वरूणाये भगवते भवायदेवाय भीमाय देवाय
ईशानाय देवाय महादेवाय पार्वती सहिताय परमेशवराय देवीपुत्राय वटुकनाथाय
कालरात्रै तालरात्रै राज्ञरात्रये शिवरात्रयै समस्तशिवरात्रि देवताभ्यः

Short Version of above:

Bhgvte Bhvay Devay, Bhimay Devay, Ishanay Devay, Mha Devay, Parvti Sahitay, Permeshvray, Deviputr-Vtuk-Nathay, Kalratrayai, Smst-Shivratri-Devtabhyh Dup Dip Snklpat Siddhir Astu, Dip Nmh Dupo Nmh.

भगवते भवायदेवाय भीमाय देवाय ईशानाय देवाय महादेवाय पार्वती सहिताय
परमेश्वराय देवीपुत्राय वटुकनाथाय कालरात्रै समस्तशिवरात्रि देवताभ्यः
दूप-धीप संकल्पात सिद्धिर-अस्तु दीपो नमः धूपो नमः

ii) Collective invocation:

Bhagvan Bhvdev Parvati Sahitay Permeshvray Deviputr Vtknath, Kalratri, Talratri, Shivratri, Smst Shivratri Devtabhyh

A still shorter version could be "*Bhagvte Bhavay Devay Parvati Sahitay Permeshvray*".

1) *Snkalpa Siddhi Prarthana* (see A15). *Om Tt St Brhm Adya Tavt Tithou Adya Phalgun Masesy Krishn Pakshy Tithou Dvada Shyam* ...... Vasre ...... Gotre Ahm*
तत सत ब्रहम अद्य तावत तिथौ अद्य फाल्गुण मासस्य कृष्णपक्षस्य तिथौ द्वादशयां ...... वासरे ......गोत्रे......अहं ।

After recitation of *snkalpa* carry out invocation of deities through any of the above forms and end with the words:

Dup Dip Snklpat Siddhir Astu, Dip Nmh Dupo Nmh

दूप-धीप संकल्पात सिद्धिर-अस्तु दीपो नमः धूपो नमः

2) <u>*Tarpan* As per A16</u>.
3) <u>*Shodshopochara Puja*</u>. Carry out 16 steps *puja* as shown as Chapter 17. While performing this *puja* offerings should be made simultaneously to *Sonipatloo* as well as to *Shiva Parvati* and their *Ganas* in the pots *knd*, milk etc. should be offered to *Vtuknath* (*Shiv pot*) as *Naived* (A40) and *Madurparka* (A41).
Arti recitation may be carried out with *Shiv stuties* given in Chapter 25 (as per time available).
4) <u>*Vaishvadeva Bali*</u> perform as given in B13.
5) <u>*Uttarbhaga*</u> (closing recitation see from Chapter 17.)

B) Birthday *Puja* (जन्मदिन पूजा)

The birthday of an individual is celebrated on the lunar *tithe* of the day of birth. The solar date of birth is the day when family priest would come to home with a forecast for the comming year, called *Vrshfal* In

some families this day is also celebrated as an auspicious day for the individual.
This *Puja* is a typical *Kashmiri Pandits* tradition. It is not performed by non *Kashmiris* . It is one of the eagerly awaited *pujas* by every individual as a day of joy and celebrations. The performer wears new cloths and if married his wife also puts on a new *saree* and *athor*. It is a day of family get together especially if the birthday happens to be that of a senior male member of family.

Preparatory

1) Spread a woolen cloth usually a blanket on the floor where the puja is to be performed. The blanket should be placed in north south direction so that performer can sit on the western side facing east
2) Keep ready *Zung*. (See box in *Shivratri puja*).
3) All materials that are needed for deity's *puja* including *mavli*. (see Chapter 15) should be placed on the blanket
4) Put photo's of *Ganesha* and *Vishnu* on the blanket with faces towards the performer.
5) Light up *Ratandeep* and *agarbati/ doop*
6) Keep ready *Te'hr* (yellow cooked rice) which is offered as *Naveed*. Along with curd and some sugar.
7) Place one *thali* and two cups on the blanket for use during *kriya*

Kriya

The performer after taking a bath wears new cloths and sits facing east for performance of *puja*. The priest or a helper sits by the right side of performer.

1) A new *Ygnopavit* is worn (if the person is male and has been initiated) along with the recitation of *gayatri mantra* and *yagnopavit dharn mantra* as given in *Sandya Upasna* (Chapter 18).
2) Some one applies *zung* during change of *yagnopavit.*
3) Carry out *Dup Dip Puja* (see Chapter 15).
4) Perform *puja* as per *Shodshopchara* (16 steps) or *Dashopchara* (10 steps) see Chapter 15. In this *puja* seven *Rishis* are invoked. These may be addressed collectively as *Spt Jnmotsv Devtabhyh* (सप्त जन्मोत्सव देवताभ्यः) or individually as *Asvathanane* (अशवत्थामने) *Blye* (बलये) *Vyasay* (वयासाय) *Hanumte* (हनुमते), *Krpacharyay* (कृपाचार्याय) *Markndeyay* (मार्कण्डेयाय) *Prshuramay* (परशुरामाय) *Spt Chir-Jevebhyh* (सप्तचिर-जीवेभ्यः).

   In the puja these are all represented by making seven knots in a length of *mavli,* long enough to tie on the wrist after porformance of *puja*., (right wrast for men and left for women) as *Raksha Sutra* (See A51 Chapter 16). During the *puja* this *mauli* strand is kept on the top of inverted kawli in the *thali* so that it does not get submerged in the water with which it is propitiated. Seven *tilaks* are put on seven knots during *gand*, *arga* and *pushp puja*. At the end *stuti* of *Vishnu* (see Chapter 22) is carried out as *Arti*.
5) After *Aarti, puja* of *naveed* (which is *tehri*) is carried out. (see A17 in Chapter 16).

C) *Bhumi Pujan* (भूमि पूजन) (also known as *Shnku-Pratishtha*) (शन्कु-प्रतिष्ठा)

It is carried out at the site where plot of land has been demarcated for some construction on an auspicious day as *Punchang*.

Preparatory

a) Consumable

1) Water from seven sacred places.
2) Seven metals (*Spt Dhatu*-see Chapter 15).
3) Seven types of grains (see from Chapter 15).
4) *Spt Aoushadi* (see from Chapter 15).
5) Seven types of clays (see Chapter 15).
6) Five types of flowers (Except black colour).
7) Five types of dry fruits.
8) Five types of edible fragrances (e.g. *Alachi* etc.).

b) Non Consumables

1) 5 wooden pegs of fruits bearing trees each 1 foot long.
2) 5 corner stones (square in shape 8"-10" long).
3) 4 figures one each of bull, horse, elephant and human being engraved on Copper plate of 4" x 4" and one snake made from silver wire (usually these are availble from silver smiths).
4) 5 earthen pitchers – each about 8" high.
5) 5 earthen lamps.
6) Some bricks to cover the pots after their placement in the pits.

c) *Puja* Items - *Ghee*, Cotton for wicks, matches, rice for *arga, dup, agarbati,* sesamum (*til*) *sindur*, *mavli, laya*, milk, curd, srshp, flowers, *nabad* (sugar crystals), walnuts (10), lime. Photo of Lord *Ganesh*.

d) *Naveed* Items

1) *Tehri*
2) *Satydev Rot* (wheat flour mixed with sugar and cakes fried in *ghee*).

e) Dig 5 pits (4 corners of proposed place of construction and one in the middle). These pits should be deep enough so that at the time of construction, the pots that have been placed at these corners do not get disturbed. The digging of these pits should start on an auspicious date (Tuesday, *Pnchk* etc should be avoided). In case trenches for foundation have already been dug, then pits should be deepened at four corners and central part and should be marked with

lime for quick location at the time of *puja*.

f) The materials as given in (a) above should be equally distributed and placed in the five earthen pitchers. These should be decorated by writing word (*Shri*) with *sindur* and placing garlands. The five figures of bull, horse, elephant, human being and snake should be placed one by one in above five pitchers. Alight all the five *Ratandeep* (earthen lamps), dup, *agarbati* etc.

g) Head mason should also be present to seal the pots properly by making boxes with bricks and cement around pots after they are placed there.

Puja

1) Performer should wear new *Yagnopavit* facing east.
2) Some one applies *zund* to performer.
3) Carryout *Dup Dip puja* as given in Chapter 15.
4) *Dup Dip Snklp* recitation (A15) will be as follows:

Om Tt St Brhm .... (month/*Pksh*/date/day/*gotr*)...... *Ahm, Maha Gnptye, Kumaraye, Sriyai, Srsvtyai, Lkshmyai, Vishvkermane, Dvar Devtabyh, Brhmne Vastoshpti Devtabhyh, Druvay Hrye, Lkshmyai, Kurmai, Vrshbhay Ashvay, Nray Gjay, Anntay, Snku-Prtishtha Nimitm Dip Dup Snklpat Siddhir Astu Dipo Nmh Dhupo Nmh.*

ॐ तत सत ब्रहम......मास/पक्ष/तिथि/वार/गोत्र/नाम अहं महागणपतये कुमाराय श्रियै सरस्वत्यै लक्षम्यै विष्वकर्मणे द्वार देवताभ्यः ब्रहमणे वास्तोष्पति देवताभ्यः ध्रुवाय हरये लक्ष्मये कूमाराय वृषभाय अशवाय नराय गजाय अनन्तायृ शंकु प्रतिष्ठाय निमितम दीप धूप संकल्पात सिद्धिर-अस्तु दीपो नमः धूपो नमः

5) *Shadshaopchara Puja*. See Chapter 15 for performance.

    i) *Jeevdan* - The water from *Pranitpatr* which has been purified for carrying out *Jeevdan* by recitation of *mantras* should be placed in the five pitches to bring life in them.

6) After the five pots stated above have been worshipped collectively by 16 *Upcharas* (steps), these have to be carried one by one to 4 corner pits and one central pit for placing there permanently.

    i) Take the pitcher with cow figure in it to *Ishankon* pot (NE pit) and carry out *Dashopchar Puja*(or five *Upchar*) for cow- *Vrshbay* (वृष्भाय) only.
    ii) Place pitcher with horse to the *Agnikon* (SE corner) pit and perform *puja* as stated above. This will be for horse *Ashvay* (अशवाय) only.
    iii) Place human figure bearing pitcher in the *Naitritikon* (i.e. SW corner) pit and carryout *puja* for *Nray* (नराय).
    iv) Place elephant figure bearing pitcher in the *Vayukon* (NW corner) and carryout *puja* for *Gajay* (गजाय).

v) Place Snake figure bearing pitcher in the central pit and carry out *upchara puja* for Snake *Anantay* (अनन्ताय).

7) *Prepun* - Carryout *prepun puja* as given in A17 with *Puris* and *Tehhri* as *Naveed*.
8) *Vishvakarma Puja* - *Vishvakarma* is invoked in the mason and his implements by carrying a simple worship through 5 or 10 *upcharas* of mason and his implement..

D) *Greh Prvesh Puja* (गृह प्रवेश पूजा) (Entering New House)

It is carried out in the compound of the new house or in case of flat at any convenient place outside the entrance door.

Preparatory

i) Photo of deities, especially *Ganesh* and *Isht Devi*.
ii) Sacred books like *Bhagwad Gita*.
iii) Five flags with red cloths, these should be fixed on four corners and entrance door. They should have nails attached for fixing at these places.
iv) Water, milk, *ghee*, rice, paddy, *atta* and all items which are required for cooking.
v) Gas *chula*, cylinder etc.
vi) Burning charcoal with fragrant materials like *Knthgn* (*Bhugal*) in it.
vii) House hold items like morter and pestle, *Jadu* (items like *Chaki*, *Shup* (winover) etc. *Umbulla* also is included as house hold items).
viii) All *puja* materials.
ix) Lime mixed with water for drawing *Krul* (tree like diagram) on three sides of building (other the front side).
x) Knife.
xi) Decorate house with flowers.

Puja

In front of entrance door of house / factory.

1) Performer should put on a new *yagnopavit*.
2) Some one should apply *zung* to performer.
3) Carry out *Dup Dip Puja* (as given in Chapter 15). The *Siddhi Snklp* (A15) would be as follows:

Om Tt St Brhm............Mha Gnptye Kumaray, Shriyai, Srsvtyai, Lkshmyai, Vishvkrmani Dvar Devtabyk, Dhrmay, Adharmay, Dehilyai, Khinkhinyai, Meru Prakar Devtabyh Dip Dhup Snklpat Siddhir Astu, Dipo Nmh Dupo Nmh.

ॐ तत सत ब्रहम......महागणपतये कुमाराय श्रियै सरस्वत्यै लक्ष्म्यै
विष्वकर्मणि द्वार-देवताभ्यः धर्माय अधर्माय देहिध्यै खिंखिन्यै
मेरू-प्राकार-देवताभ्यः दीप धूप संकल्पात सिध्दिर-अस्तु दीपो नमः धूपो नमः

Recitation within " " constitutes the short version for use in *Shoshopachara Puja.*

4) *Tarpan* for *Devas, Rishis* and *Pitrs* (see A16) This *Tarpan* is to be performed just near the entrance door.
5) *Shodshaopchara Puja* (see Chapter 15). The object of *puja* is entrance door.
6) The performer enters the house with a knife and moves it in all directions in all rooms to remove all evil forces.
7) All family members and guests carry some of the objects as stated with them and place them at suitable places.
8) Some sweets, *Nabag, Kshmish* etc is placed at the feet of *Ganesh* and *Isht Devi* and a brief *Prepun* is carried out. The sweets are then distributed among those who are present. .
9) The first cooking in the kitchen of house will be in the name of *Annpurna Bhagwati*. The lady of the house with folded hands recites:

Annpurnm Sdapurne Shnker Pran Vllbhe Jnan Vairagy Smpurne Annpurne Nmostute

अन्नपूर्णे सदापूर्णे शंकर-प्राण-वल्लभे ज्ञान-वैराग्य-सम्पूर्णे अन्नपूर्णे नमोस्तुते ।

After above recitation is carried out, put *Sindur Tilak* on gas *chula* or electric oven, then apply *arga* and *pushpa* while reciting:

Annpurna Bhagvtai Smallenum Gndho Nmh, Argo Nmh, Pushpm Nmh

अन्नपूर्णा भगवत्यै समालभन गन्धो नमः अर्घो नमः पुष्प नमः ।

10) Prepare *Tehri* and *Rot/Puri* etc as *Naveed*. Perform *Prepun* for the same as given in A15.
11) Some recitation of *Bhajans* should be carried out.

E) *Satnarayan Puja* (सत्यनारायण पूजा)

It is performed on *Sankrati dar* (Beginning of new month as per *Bikrami* solar calender) In this *puja* stress is laid on listening to the *katha* of *Narayan*. It is a narration of boons granted to the deserving people by god *Vishnu*. As such *kriya* part is limited one. Sweet puries called *satdev* is prepared for *naveed*. The *angas* of ths *puja* are as under:

i) Listening or reading *Satyanarayan Katha*
ii) Perform *Dup Dip Puja* (see Chapter 15).
iii) Perform Prepun of *Puris* (see A15).

F) *Homa* (होमा)

Homa is one of the important religious activities of *Kashmiri Pandits*. It is generally performed on some festival dates like *Ram Navmi, Durga Ashtami* etc. It is also performed after successful comple-

tion of some important even like marriage in the family or acquiring a new home etc.

The deities of *homa* are generally *Ganesh, Vishnu, Shiva, Rudra, Durga* and *Surya*. *Homa* is performed by offering *ahuties* with the recitation of one thousand names of deity. The offerings (which vary for each deity) are poured in the *Agnikund* which has to be large enough. Some times *homa* of more than one deity (even up to five) is carried out in one go which is spread over night and day.

Preparatory

1) The plece chosen for performance of *homa* is cleaned and smeared with clay or cowdung.

   1) *Agni Kund* is prepared and enough dry wood is stored nearby.
   2) *Agni Samgri* (offerings for *Agni Kund*):

      i) A mixture of barley, black sesamum (*til*) and rice called *Yuv til.*
      ii) One thousand *ladoos* for Ganesh *homa* (*laddos* are round small size fried balls made from wheat flour and *ghee*). Ten *ladoos* should be large for offering after the recitation of 100 offerings each time.
      iii) Lotus seeds (*Pumboosh*) for offering in *Vishnu homa,* of 1000 offerings
      iv) A mixture of sugar candy (*nabad*), *gugol* (*kanthgun*), pepper, clove (*lovung*), cinnamon and some fragrant items for 1000 offerings to Lord *Shiv.*
      v) *Shakker* (raw sugar), fruits, *ksheer* (sweet pudding) for offering in *Devi homa.* These offerings are made individually at the end of each of 100 offerings.
      vi) Sweets (*barfi*) and *shakker* (raw sugar) for offering individually in *Surya homa*
      vii) Ten *kands* (sugar cones) for offering as *ahuties* to *Vishnu.*
      viii) Walnuts in sufficient quantity for use in *Kalash Puja* and also offering as *ahuties* for *Shiv homa.*
      ix) *Shriful* for *ahuties* to deities.
      x) Flowers for decoration of deities and also for offering as *ahuti* to deities. If possible ten lotus flowers for offering as *ahuti* to Lord *Vishnu.*

Pre *Homa Pujas*
The various steps are:

1) The performer sits facing east.
2) A new *yagnopavit* is worn and *zung* applied.
3) Carry out *Dup Dip Puja* (as per Chapter 15).
4) *Shodshopochara puja* of deity or deities who are to be propitiated.
5) Carry out *Kalash.* and a brief *Navgreh Puja* (see B1 and B6).

Homa

a) *Purva Bhaga* (see B9).
b) *Pradhan Bhaga*.

i) A minimum of three persons are required in the performance of a *homa* with some additional helpers to keep up the supply line of materials. Out of the three persons one person (*Chander Taruk*) acts as director. He directs the other two in the performance of *homa* and carries out recitation of names of the deity who is being propitiated. The other two form a team who seat themselves in front of *Agnikund* and keep on pouring *ahuties* in the *Agnikund* with the recitation of word "*Svaha*".

ii) While one person (usually assistant of the head priest) pours *ahuties* of *ghee* with the help *Shrucha* (see Chapter 15) with each recitation of deity's name, the other person(*yajman)* makes offerings of materials as given above with his/her hands to the accompaniment of offerings of *ghee* by the other person.

iii) The 1000 *ahuties* are made in ten parts of 100 each. At the end 99 *ahuties* in each part both the performers stand up. One part of *Shruva* (see Chapter 15) held by priest is filled with *ghee* and the other part with a large piece of the main offering for that deity (e.g. a large size *ladoo* for Lord *Ganesh* or a lotus for Lord *Vishnu*, a *kand* / walnut or *Shrifa*l for Lord *Shiv*, a piece of *barfi* for *Surya,* or a fruit for *Devi*). The *yajman* holds a handful of materials dear to the deity, in both the hands for offering as *ahuti*. The head priest then makes following recitation: *Tejo Asi, Shukrm Asi, Asi, Dama Asi* _____@______ *Svaha* (@ read the 100th name). ॐ तेजोऽसि शुक्रमस्य अमृतमसि धामनामसि_________स्वा हा। ।

(Oh god, You are possessor of *Tejsvi* (illumination) *Shuykrm* (virile Seman) *Amrit* (immortality) *Damana* (permanent abode), loved by all gods, please guide me by casting right guidance.)

With the uttering of the word *Svaha* both the persons holding offerings, pour it in the *Agnikund* with the recitation of "*Svaha*."

iv) To break the monotony, after every 100 *ahuties*, recitation of few lines of any *stuti* of the particular deity is carried out.

v) All the persons participating in the *homa* keep on reciting *Svaha* along with the recitations of main performers and may make offerings of *yuvtil* in the *Agnikund* at the end of set of hundred recitations.

c) <u>*Uttara Bhaga*</u> (see B9 chapter 17).
The thousand names for *Ahuties* are called *Namavalies*. Thus we have :

i) *Ganesh Shastranamavalli.*
ii) *Shiv Shastranamavalli.* .
iii) *Surya Shastranamavalli.* .
iv) *Bhawani Shastranamavalli.* .

Rudra Homa is carried out with the recitation of *Namh* and *Chame* (see Chapter 24).

Chapter Twenty Two

Miscellaneous Sanskrit Stuties

A) Ganesh Stuties

a) Dhyanm

Om, Shuklam Br Dhrm Vishnum Shshi Vrnm Chturbhujam
Prsnnvdnm Dhyaye Srv Vighnop Shantye

ॐ शुक्लाम्बरधरं विष्णुं शशि वर्णं चतुर्भुजम्
प्रसन्नवदनं ध्याये सर्व विघ्नोप शान्तये ।

(I pray to Lord *Ganesh,* incarnation of Lord *Vishnu* Who is clothed by the vast white sky (indicates His vastness)Who is bright like Moon, Who has four arms (i.e. Who is Omnipresent); Who is always happy and removes obstacles of His evotees).

b) Vndna

1) *Abhi Pretarthm Siddhyrthm Pûjitoyh Surairpi Srv Vignchchhide Tsmai Gnadhiptye Nmh*

अभि प्रेतार्थं सिद्धयर्थं पूजितोयः सुरैरपि सर्वविघ्नच्छिदे तस्मै गनाधिपतये नमः ।

(One, Who is propitiated even by gods in the beginning for successful completion of work, free from all obstacles. I bow to that Lord *Ganesh,* Who is also leader of *Shiv Ganas.*)

2) *Vkrtund Mahakay Surykoti Smpry Nirvignm Kurû Me Dev Sarvkaryeshu Srvda*

वक्रतुण्ड महाकाय सूर्यकोटि समप्रय निर्विघ्म कुरू में देव सर्वकारयुषु सर्वदा् ।

(Oh, Lord *Ganesha* of curved trunk with the brilliance of millions of Suns, please make all my works free from obstacles.)

3) *Vidyârmbhe Vivahe Ch Prveshe Nirgam Ttha Sangrame Sankte Chaiv Vigns Tsy N Jayte*

विधारम्भे विवाहे च प्रवेशे निर्गम तथा संग्रामे सङ्कटे चैव विघ्नस तस्य न जाएते ।

(He, who chants the lords name before starting education, a marriage ceremony, entering a new house or going out (on some mission) never faces any hurdle (and he succeeds in his mission)

c) *Stuties*

I) *Hemja Sutam*[1]

i) *Hemjâsutm Bhujm Gneshm Îsh Nndnm Ek Dnt Vkr Tund Nâg Ygn Sûtr Km*
Rkt Gâtr Dhûmr Netr Shukl Vstr Mnditm Klpvrkhi Bhktrksh Nmostute Gjânnm
Nmostute Gjânnm Nmostute Vinaykm

हेमजासुतं भुजम् गणेशमीशनन्दनमं । एकदन्त वक्रतुंड नागयज्ञ सूत्रकम् ।।
रक्तगात्र धूम्रनेत्र शुक्ल वस्त्र मण्डितम् । कल्पवृक्ष भक्तरक्ष नमोस्तु ते गजाननम् ।।
नमोस्तु ते गजाननम् नमोस्तु ते विनायकमृ ।।

{I bow to *Gjanan* (elephant headed Lord *Ganash*) Who is son of *Parvati* (daughter of the king of Himalayan mountains), Who is dear to Lord *Shiv*, Who has one tusk and a curved trunk, Who has snake around His neck as *yagnopavit*. Whose body is red,Whose eyes are reddish brown, Who looks splendid in white robes. Who provides every thing to His devotees just like *KLPVRKH* (a mythological tree which provides whatever one wants) My repeated reverence to *Gjanan*, Who is also known as *Vinayak* (a leader with special qualities) }

ii) *Pash Pane Chkr Pane Mûshkadhi Rohinm; Agnekote Sûry Jyote Vjr Koti Prvtm*
Chetr Mal Bhkt Jal-Bhâl Chndr Shobetm; Klp Vrksh Bhktrksh Nmostute Gjânnm
Nmostute Gjânnm Nmostute Vinaykm

पाष पाणि चक्र पाणि मूषकाथि रोहिणं । अग्निकोटि सूर्यज्योति वज्रकोटि पर्वतम् ।।
चित्रमाल भक्तिजाल बालचन्द्र शोभितम् । कल्पवृक्ष भक्तरक्ष नमोःस्तु ते गजाननम् ।
नमोस्तु ते गजाननम् नमोस्तु विनायकमृ ।

{ I bow to *Gjanan* (elephant headed Lord *Ganash*) Who holds a snare in one hand and an axe in another. Whose vehicle is a mouse. Whose fire and light is as powerful as those of millions of Suns put together. Whose brilliance is like that of a mountain of diamonds. Who is decorated with garland of many coloured flowers. Who always gets involved in the welfare of His devotees. Who is decorated with a crescent Moon as His diadem. Who provides every thing to his devotees just like *KLPVRKH* (a mythological tree which provides whatever one wants) My repeated reverence to *Gjanan,* Who is also known as *Vinayak* (a leader with special qualities) }

iii) *Vishv Vîry Vishv Dîrg Vishv Krm Nirmlm; Vishv Hrtâ Vishv Krtâ Ytr Ttr Pûjitm*
Chtur Bhujm Chtur Mukhm Sevitm Chtur Yugm; Klp Vrksh Bhktrksh Nmostute Gjajânnm
Nmostute Gjânnm Nmostute Vinaykm

विशव वीर्य विशवदीर्घ विशवकर्म निर्मलम् । विशवहर्ता विशवकर्ता यत्र तत्र पूजितम् ।।
चतुर्भुजम् चतुर्मुखम् सेवितम् चतुर्युगम् । कल्पवृक्ष भक्तरक्ष नमोःस्तु ते गजाननम् ।
नमोस्तु ते गजाननम् नमोस्तु विनायकम ।

{I bow to *Gjanan* (elephant headed Lord *Ganash*), Who is most powerful in the world. Who has maximum patience. Whose actions are without any taint of selfishness. Who is both a creator and maintainer of this world .Who is worshiped everywhere. Who is four-faced (Omnipresent)and four-armed (Powerful) Who received worship in all the four *yugs*. Who provides every thing to His devotees just like *KLPVRKH* (a mythological tree which provides whatever one wants) My repeated reverence to *Gjanan,* Who is also known as *Vinayak* (a leader with special qualities).

iv) *Bhût Bhvy Hvy Kvy Bhrg Bhârgv Architm; Divy Vâhni Kâl Jâl Lok Pâl Vnditm*
Pûrn Brhm Sûry Vrn Pourshm Purantkm; Klp Vrksh Bhktrksh Nmostute Gjajânnm
Nmostute Gjânnm Nmostute Vinaykm

भुतभव्य हव्यकव्व भृगु भार्गव अर्चितम । दिव्य वाह्नि कालजाल लोकपाल वन्दितम् ।।
पूर्णब्रह्म सूर्यवर्ण पौरूषं पुरान्तकम् । कल्पवृक्ष भक्तरक्ष नमोऽस्तु ते गजाननम् ।
नमोस्तु ते गजाननम् नमोस्तु ते विनायकम् ।।

{ I bow to *Gjanan* (elephant headed Lord *Ganash*), Who continues to be worshipped from time past to present through *yagnyas* and *pujas*, Who received worship by divine saints like *Bhrg* and *Bhârgv*, Who rides a divine vehicle, Who is above time and its entanglements, Who is the *Lokpal* (caretaker of people) and is dear to all humans, Who is a Supreme Being, Who belongs to *Surya Varna* (the Sun family), Who is original *Purusha* (Being). Who provides every thing to His devotees just like *KLPVRKH* (a mythological tree which provides whatever one wants) My repeated reverence to *Gjanan* who is also known as *Vinayak* (a leader with special qualities)}

v) *Rrdi Budi Asht Sidhi Nvnidhân Daykm; Ygn Krm Srv Dhrm Srv Vrn Architm*
Pût Dhûmrh Dusht Musht Daykm Vinaykm; Klp Vrksh Bhktrksh Nmostute Gjajânnm
Nmostute Gjânnm Nmostute Vinaykm

ऋद्धिबुद्धि अष्टसिद्धि नवनिधान दायकम् । यज्ञकर्म सर्व धर्म सर्ववर्ण अर्चितम् ।।
पूतधूम्र दुष्टमुष्टि दायकम् विनायकम् । कल्पवृक्ष भक्तरक्ष नमोःस्तु ते गजाननम् ।
नमोस्तु ते गजाननम् नमोस्तु ते विनायकम् ।।

{I bow to *Gjanan* (elephant headed Lord *Ganash*), Who bestows prosperity, wisdom, *Asht Siddhi*[1] (eight fold boons), and *Novnidi*[2] (Nine treasures). Who is worshipped through *ygnyas* and other religious ceremonies by all classes of people. Who purifies all with the smoke of sacred fire and punishes evil. Who provides every thing to His devotees just like *KLPVRKH* (a mythological tree which provides whatever one wants) My repeated reverence to *Gjanan* Who is also known as *Vinayak* (a leader with special qualities).}

Note:

1) This *stutih* is of *Kashmiri* origin and is not recited by non *Kashmiris*.
   For understanding of symbolism in the hymns please refer to Chapter 3.
2) *Asht Sidhi* (eight boons- see under Hanuman Chapter 3).
3) *Nov Nidhiyan* (Nine treasures).
   These are *Pdm, Maha Pdm, Shnkh, Mkr, Kchchap, Mukund, Kund, Neel.*

2) *Snktnâshn* (*Ganash Stutih* by *Narad*)

Narad Uvach

i) *Prnmy Shirsa Devm Gauri Putrm Vinaykm, Baktavasm Sumren Nitym Âyh Kamarth Siddhye*
प्रणम्य शिरसा देवं गौरीपुत्रं विनायकम्, भक्तावासं स्मरेन्नित्यमायुः कामार्थसिद्धये: ।।

Narad said
(Those who desire to have long life, their wishes fulfilled and prosperity should pay obeisance to Lord *Ganesha* Who is the beloved son of *Parvati* (one should pray to Him with following twelve names).

ii) *Prthmm Vkrtundm Ch Ek Dantm Divtîykm; Tritîym Krishnpingâkshm Gjvktm Chturthkm*
प्रथमं वक्रतुण्डं च एकदन्तं द्वितीयकम् । तृतीयं कृष्णपिङ्गाक्षं गजवक्त्रं चतुर्थकम् ।।

(First one is "*Vakrtunda*" – one with askew trunk; second one is "*Ekdant*" – with one tusk; Third one is "*Krishna Pingaksh*" – with brown eyes and fourth one is "*Gajvktr*" – with elephant head.)

iii) *Lambodrm Panchmm Ch Shashthm Viktmev Ch, Sptmm Vignrajm Ch Dhumrvrnm Ttâshathm*

लम्बोदरं प्रचमं च षष्ठं विक्टमेव च । सप्तमं विघ्नराजं च धूम्रवर्णं तथााष्टम् ।।

(Fifth one is "*Lambodr*" – with large body; sixth one is "*Vikt*" – massive one; seventh one is "*Vignrajendr*" one who is ruler of obstacles; eight one is "*dhumrvrn*" – one who is smoke hued.)

iv) *Navmm Bhalchndrm Ch Dshmm Tu Vinâykm; Ekadshm Gnptim Dvadshm Tu Gjannm*

नवमं भालचन्द्रं च दशमं तु विनायकम् एकादशं गणपतिं द्वादशं तु गजाननम् ।।

(Nineth one is *Bhalchandr* – one whose diadem is crescent moon; tenth one is *Vinayak* – the leader with special qualities, eleventh is '*Ganpati*' – leader of *Shiv gannas* (army) and twelfth is *Gjanan* -"elephant faced".)

v) *Dvadshaitani Namani Trisandym Yh Pthe Nrh; Na Ch Vignbym Tsy Srvsiddhkrm Prbho*

द्वादशैतानि नामामि त्रिसन्धयं यः पठे नरः । न च विघन्भयं तस्य सर्वसिद्धिकरं प्रभो ।।

(One who recites these twelve names at three *sandyas* (morning, midday and evening), he is freed from the fear of obstacles in his mission).

B) *Vishnu Stutih*

a) *Dhyan*

Shântâ Kaarm Bhujeg Shaynam Padam Nabham Suresham
Wishwâdâram Gagan Sadreshyam Meghvarnam Shulbhângam
Lakhshimi Kantam Kamal Naynam Yogbir Dyân Gameyam
Vândey Veshnum Bhaw Bhaye Haram Sarw Lokaiyk Nâtham

शान्ताकारं भुजग शयनं पद्मनाभं सुरेशं ।
विशवाधारं गगनसद्रशयं मेघवर्णं शुभाङ्गम ।।
लक्ष्मी कान्तं कमलनयनं योगबिरध्यान गम्यं
वन्दे विष्णु भवभ्यहरं सर्वलोकैकनाथम ।

{I am bowing to Lord *Vishnu* ,Who with His calm disposition sits on *Sheshneg* (thousand headed snake),Who has lotus in the center of His belly (*Nabhi*). Who is Lord of *Devas*. Who is the cause of the manifestation of the Universe and Who is present everywhere like sky. Who is like a cloud moving all over, Whose all parts are beautiful. Who is husband of Goddess *Lakshmi* (Goddess of wealth). Whose eyes are beautiful like that of Lotus; Whom *yogis* realize through meditation and Who wards off all evils. Who is Lord of Lords.)

b) *Vndna*

i) *Mûkam Karuti Vâchâlm Pngum Lngyte Girrm; Ytkripa Tamhm Vnde Paramânanda Mâdhavam*

मूकं करोति वाचालं पुङ्गं लङ्घयते गिरं । यत कृपा तमहं वन्दे परमानन्द माघवम ।।

(I salute that *Madhava*, the source of Supreme Bliss, Whose grace makes the dumb eloquent and the cripple cross mountains.)

ii) *Kararbinden Padârbindam Mukhar Binde Viniveshyntm*
Ashvth Patrsey Pute Shyanm Balm Mukundm Mnsa Smrami

करार्भिन्देन पादार्भिन्दाम मुखार्भिन्दे विनिवेशयन्तं ।
अशवतः पातरसेय पुते शयानम भालं मुकन्दं मन्सा सुमरामि ।।

(I pray to *Balamukund* (*Krishna*) lying on the banyan leaf, Who with his louts like hand takes His louts like foot and keeps it in His louts like mouth.)

iii) *Vasudev Sutam Devm Kamsa Chanûr Mrdnm*
Devki Parmanandam Krishnay Vande Jagat Gurum

वासुदेव सुतम देवम कंसाचानूर मर्दनं ।
देवकी परमानदं कृष्ण वन्दे जगतगुरूम ।।

(I salute Lord *Krishna*, the world teacher, the son of *Vasudeva*, the destroyer of *Kansa* and *Chanura*, the Supreme Bliss of *Devki*.)

iv) *Nmami Nârâyn Pâd Pnkjm Kromi Narayn Pujnm Sda*
Vdâmi Narayn Nâm Nirmlm Samrami Narayn Tvtum Avyym

नामामि नारायण पाद पंकजम करोमि नारायण पूजनं सदा ।
वदामि नारायण नाम निर्मलं समरामि नारायण त्वं अव्ययं ।।

(I pay obeisance to *Narayana* by worshiping His lotus feet, reciting His pure name and remembering Him Who is immortal.)

v) *Jytu Jytu Devo Devki Nandnoym Jytu Jytu Krishno Vrishni Vnsh Pridîph*
Jytu Jytu Megh Shyamlh Komlângo Jytu Jytu Prithvî Bharnasho Mukundh.

जयतु जयतु देवो देवकी नन्दनोयं । जयतु जयतु कृष्णो वृष्णि वंश प्रदीपः ।।
जयतु जयतु मेघ शयामलः कोमलांगो । जयतु जयतु पृथ्वी भार नाशो मुकन्दः ।।

(Giver of protection to *Devki* (of *Varshiny* dynasty); light of *Yadav* dynasty; possessor of light blue coloured tender body parts, remover of evil from earth, to that *Krishna*, I extend handhold *pranam*.)

vi) *Jnmâni Sntu Mm Dev Shtadikani Maya; Ch Vishtu Chîtm Abod Hetuh*
Kintu Kshnârdhmapi Tvt Chnâr Bindat; Mâ' Paitu Me Hrdym Ish Nmo Nmste

जन्मानि सन्तु मम देव शताधिकानि । माया च विशतु चितं अबोद हेतु ।।
किन्तु क्षणार्धमपि त्वत चरणार्बिन्दात । माःपैतु मे हृदय इश नमो नमस्ते ।।

(Oh Lord, I pray before You that I do not bother even if I keep on coming and going in this world hundred of times, nor do I care if due to ignorance I get involved in the bondage of this world, but my only request to You is remembrance of Your feet should never leave my mind.)

c) *Stutih*

1) *Stutih Jy Nârâyn**

i) *Jy Narayn Jy Purushottm Jy Vamn Knsare;*
Uddhr Mam Suresh Vinâshin Ptitohm Snsare
Ghorm Hr Mm Nrk Ripo Keshv Klmshbharm
Mam Anukmpy Dînm Anathm Kuru Bhv Sâgr Parm

जय नारायण जय पुरूषोतम जय वामन कंसारे ।
उद्धर मामसुरेश विनाशिन् पतितोहं संसारे ।
घोरं हर मम नरकरिपो केशव कल्मषभांर ।
माम अनुकम्पय दीनम् अनाथं कुरू भव सागरपारम् ।

{(Victory to *Narayan*, Victory to *Purushotam* Victory to *Vamna* (one of *Vishnu avtars*) Who is slayer of *Kansa*. Oh Lord destroyer of *Asuras* (demons) please take me out of this *sansar* (cycle of life and death)in which I am drowned . O *Keshva*, You are enemy of those who drag people to *Naraka* (hell) by their evil deeds, please forgive my sins. Please have mercy on me who is an orphan and take me out of this *Bhavsagar* (the ocean of the world of *Samsara*).}

ii) *Jy Jy Dev Jya Sursûdn Jy Keshv Jy Vishnu*
Jy Lkshṃî Mukh Kml Mdhuvrt Jy Dshkndhr Jishno
Ghorm Hr Mm Nrk Ripo Keshv Klmshbharm
Mam Anukmpy Dînm Anathm Kuru Bhv Sâgr Parm

जय जय देव जया सुरसूदन जय केशव जय विष्णो ।
जय लक्ष्मीमुख कमल मधव्रत जय दशकन्धर जिष्णो ।
घोरं हर मम नरकरिपो केशवकल्मषभांर ।
माम अनुकम्पय दीनम् अनाथं कुरू भव सागर पारम् ।।

{(Victory to Victorious *Dev* (*Jy Dev*), victory to One Who is slayer of *Asuras* (demons) victory - to *Keshv*, victory to *Vishnu*, victory to One Who is spouce of *Lakshmi*, Whose continence is like lotus Who is pure like honey and Who as *Rama* was the slayer of *Revana* (*Dashmukh*). O *Keshva*, You are enemy of those who drag people to *Naraka* (hell) by their evil deeds, please forgive my sins. Please have mercy on me who is an orphan and take me out of this *Bhavsagar* (the ocean of the world of *Samsara*) }

iii) *Ydypi Sklm Ahm Klyami Hre Nhi Kim Api S Stvm*
Tt Api N Munchti Mam Idm Achyut Putrkltr Mmtvm
Ghorm Hr Mm Nrk Ripo Keshv Klmshbharm
Mam Anukmpy Dînm Anathm Kuru Bhv Sâgr Parm

यद्यापि सकलम् अहं कलयामि हरे नहि किम् अपि स सत्वम् ।
तत् अपि न मुञ्चति माम इदम् अच्युत पुत्रकलत्र ममत्वं ।
घोरंहर मम नरकरिपो केशवकल्मषभांर ।
माम अनुकम्पय दीनम् अनाथं कुरू भव सागरपारम् ।।

(*Oh Hari* even when I understand that nothing is permanent in this world even then I am not able to get away from the attachment from my wife and sons. O *Keshva*, You are enemy of those who drag people to *Naraka* (hell) by their evil deeds, please forgive my sins. Please have mercy on me who is an orphan and take me out of this *Bhavsagar* (the ocean of the world of *Samsara*) }

iv) *Punr Api Jnmm Punr Api Mrnm Punr Api Grbh Nivasm*
Sodum Alm Punr Asmin Madhu Mam Uddhr Nijdasm

Ghorm Hr Mm Nrk Ripo Keshv Klmshbharm
Mam Anukmpy Dînm Anathm Kuru Bhv Sâgr Parm

पुनर् अपि जननं पुनर अपि मरणं पुनर अपि गर्भ निवासम्
सोढुम् अलं पुनर अस्मिन् माधव माम् उद्धर निजदासम् ।
घोरंहरमम नरकरिपो केशवकल्मषभांर ।
माम अनुकम्पय दीनम् अनाथं कुरू भव सागरपारम् ।।

(*Oh Madav* – I have gone through the painful cycle of life, death and birth in the womb again and again, (I can no longer bear this). Please take me out of this cycle who is your servant. O *Keshva*, You are enemy of those who drag people to *Naraka* (hell) by their evil deeds, please forgive my sins. Please have mercy on me who is an orphan and take me out of this *Bhavsagar* (the ocean of the world of *Samsara)* }

v) *Tvm Jnnî Jnkh Prbhur Achyut Tvm "Suhrt Kulmitrm"**
Tvm Shrnm Shrna Gt Vtsl Tvm Bhv Jldhi Vhitrm
Ghorm Hr Mm Nrk Ripo Keshv Klmshbharm
Mam Anukmpy Dînm Anathm Kuru Bhv Sâgr Parm

त्वं जननी जनकः प्रभुर अच्युत त्वं सुहत् कुलमित्रम ।
त्वं शरणं शरणा गतवत्सल त्वं भव जलधि वहित्रं ।
घोरंहर मम नरकरिपो केशवकल्मषभांर ।
माम अनुकम्पय दीनम् अनाथं कुरू भव सागरपारम् ।।

(*Oh Achyut*, you are the One Who is firm in His resolve. You are my Mother, Father and my real Son, and a kind Friend. Those who have taken refuge under You, to them You have provide relief. You are the One, Who enables one to cross this ocean of *samsara*. O *Keshva*, You are enemy of those who drag people to *Naraka* (hell) by their evil deeds, please forgive my sins. Please have mercy on me who is an orphan and take me out of this *Bhavsagar* (the ocean of the world of *Samsara*) }

vi) *Jnk Suta Pti Chrn Prayn Shnkr Munivr Gîtm*
Dhâry Mnsi Krishn Purushotm Vaary Smsrti Bhîtim
Ghorm Hr Mm Nrk Ripo Keshv Klmshbharm
Mam Anukmpy Dînm Anathm Kuru Bhv Sâgr Parm

जनक सुता पति चरण परायण शंकर मुनिवर गीतं ।
धारय मनसि कृष्ण पुरूषोतम वारय संसृति भीतिम् ।
घोरंहर मम नरकरिपो केशवकल्मषभांर ।
माम अनुकम्पय दीनम् अनाथं कुरू भव सागरपारम् ।।

(*Hey Krishn, Hey Purushotam*, listen to the hymn which was recited by *Shanker* and seers alike at the feet of *Rama* (Your incarnation). Please remove all the fear from me. O *Keshva*, You are enemy of those who drag people to *Naraka* (hell) by their evil deeds, please forgive my sins. Please have mercy on me who is an orphan and take me out of this *Bhavsagar* (the ocean of the world of *Samsara*) }

*) This *stutih* of *Vishnu* is of *Kashmiri* origin and is not popular among non-*Kashmiris*. For explination of symbolism and epithet please see Chapter 3.

2) *Achutmkeshvm*

i) *Achyutm Keshvm Râmnârâynm Krishndamodrm Vasudevm Hrim*
Shrîdhrm Madhvm GopikavllbhmJankinaykm Ramchndrm Bhje

अच्युतं केशवं रामनारायणं कृष्णदामोदरं वासुदेवं हरिमं ।
श्रीधरं माधवं गोपिकावल्लशं जानकी नायकं रामचन्द्रं भजे ।।

(*Achyut, Keshv, Ram, Narayan, Krishn, Damodar, Vasudev, Hri Shridhar, Madhv, Gopikavallb* and *Jankinayak Ramchander*. I bow to one who is known by all these names.)

Achyutm Kesvm Stybhmadhvm Shridhrm Shriptim Radika Radhitm
Indra Mndirm Chetsa Sundrm Devki Nndnm Nndjm Smbhje

अच्युतं केशवं सत्यभां माधवं श्रीधरं श्रीपतिं राधिका राधितम ।।
इन्द्रा मन्दिरम चेतसा सुन्दरं । देवकी नन्दनं नन्दजं संभजे ।।

(Who is known as *Achyut, Keshv, Stybhamepati Lakshimipati, Shridhar*. Who is worshipped by *Radhika*,and is dear to *Lakshmi*. Who is very beautiful, and is favourite of *Deviki*, I mediate on that son of *Nand*.)

C) *Vedic* Prayers

Given below are some of the *Vedic* hymns recitation of which is considered very efficacious. These hymns are also recited as *Purvabhaga* in *Homa*. by those who follow *Arya Samaj* Tradition.

i) *Om Vishvâni Deva Savitar Duritâni Parâsuva Yad Bhadram Tan Na Âsuva*

ॐ विशवानि देव सवितर्दुरितानि परा सुव । यद भद्रं तन्न आसुव ।।

(यजु० 30-3)

(*Om*, All creating lord, please keep far from us all evils and let us attain whatever be beneficial to us.)

ii) *Om Hiranya Garbhah Samavarta Tâgre Bhutasya Jatah Patireka Aaseet*
Sa Dâdhâra Prthivîm Dyamutemâm Kasmai Devâya Havish Vidhema

ॐ हिरण्यगर्भ समवरता तागे्र भूतस्य जातः पतिरेक आसीत ।
स दाधार पृथिवीं धामुतेमां कस्मै देवाय हविष विधेम ।।

(यजु० 25-10)

(The sustainer, the Lord of illuminating celestial cosmos, has been present from the very beginning. He has ever been the sole Lord of all created beings. He upholds this earth and heaven. To Him we offer all our prayers.)

iii) *Om Ya Âtmadâ Baladâ Yasya VishvaUpâsate*
Prashishhm Yasya DevâhYasya Cchâyâ Amrtam
Yasya MrtyuhKasmai Devaya Havishha Vidhema

ॐ य आत्मदा बलदा यस्य विशव उपासते
प्रशिषं यस्य देवायस्यच्छायाऽमृत
यस्य मृत्युः कसमै देवाय हविषा विधेम ।

(यजु० 25-13)

(He is the giver of spiritual and physical strength, His commands all beings - the enlightened ones, obey; under His shadow one enjoys immortality, His displeasure brings death and destruction. To Him we offer our prayers.)

iv) *Om Yah Pranato Nimishhato Mahitvaeka Id Râjâ Jagato Babhûva*
Ya Îshe Asya Dvipadash Catuspadah Kasmai Devaya Havishha Vidhema

ॐ य प्राणतो निमिषतो महित्वैकइद राजा जगतो बभूव
य ईश अस्य द्विपदण्चतुष्पद कस्मै देवाय हविषा विधेम ।

(यजु० 25-11)

{He by His greatness has verily become the sole king of the breathing and seeing world; He rules over this aggregate of bipeds(two legged, humans) and quadrupeds(four legged, animals). Him we offer all our prayers.}

v) *Om Yena Dyaur Ugrâ Prthivî Cha Drdh Yena Svah Stabhitam Yena Nakah*
Yo Antrikshe Rajaso Vimânah Kasmai Devâya Havishha Vidhema

ॐ येन धौरूग्रा पृथिवी च दृढा येन स्वः स्तमितं येन नाकः
यो अन्तरिक्षे रजसो विमानः कस्मै देवाय हविशाविधेम ।

(यजु० 32-6)

(By Him the sky is made profound and earth solid; by Him heaven and solar spheres are fixed. Who in the firmament has set the shining region like the flying birds. Him we offer all our prayers.)

vi) *Om Prajapate Na Tvadetânyanyo Vishva Jâtâni Parita Babhuva*
Yat Kamaste Juhumas Tanno Astu Vayam Syâma Patayo Rayinâm

ॐ प्रजापते नत्वदेतान्यन्यो विशवा जातानि परि ता बभुव
यत्कामास्ते जुहुमस्तन्नो अस्तु वयं स्याम पतयोरयीणाम ।

(यजु० 32-6)

(No other than the Lord of people, has given existence to all these beings. May that object of our desires, for which we dedicate ourselves to thee, be ours. May we be the possessors of grand riches.)

vii) *Om Sa No Bandur Janita Sa Vidhâta Dhamâni Veda Bhuvanani Vishva*
Yatra Deva Amrtam AnashanasTrtiye Dhâmannadhyairayanta

ॐ स नो बन्धुर्जनिता सविधाता धामानि वेद भुवनानि विशवा
यत्रं देवा अमृतमानशनास्तृतीय धमान्नध्यैरयन्त ।

(यजु० 32-10)

(He is our kin, our Father and Begetter; He knows all beings and all ordinances. In Him the enlightened ones, obtaining life eternal have risen upward to the *swarga loka*.)

viii) *Om Agne Naya Supathâ Râye Asman Vishvani Deva Vayunani Vidvân*
Yuyo Dhyasmajjuhurânameno Bhuyisthâm Te Nama Uktim Vidhema

ॐ अग्ने नय सुपथा राये अस्मान विशवानि देव वयुनानि विद्वान
युयोध्यस्मज्जुहुराणमेनो भूयिष्ठा ते नमा उक्तिं विधेम ।

(यजु० 40-16)

(O fire God, you know all our deeds, You are Omniscient. Lead us to righteous path for prosperity and fortunes. Remove hateful sins from us. We pay respects to You again and again.)

D) *Shanti Pâth**

There are innumerable *shanty* prayers in *Vedas*. *Kashmiri Pandits* have a tradition of reciting these prayers which form a group of about 50 hymns known as "*Shanti Path*" on certain occasions such as arrival of a new child or bride in the family or to ward off bad influences of stars or bad characters. The hymns given bellow are the ones, which are commonly recited at the end of the performance of *karma*.

i) *Om Pûrnmadh Pûrnmidm Pûrnat Pûrnmudchyte*
Pûrnsy Pûrnmâdây Pûrnmevâvshshhyte
Om Shantih, Shantih, Shantih

(*Brhd Upanishad* 5.1.1.1)

ॐ पूर्णमदः पूर्णमिदम पूर्णात पूर्णमुदच्यते
पूर्णस्य पूर्णमादाये पूर्णमेवावश्ष्यिते ।
ॐ शान्तिः शान्तिः शान्तिः ।।

{*Om* that (Supreme *Brahman*) is Infinite and this (immanent aspect of *Brahman* which is cause of manifestation) is also Infinite. The Infinite (immanent *Brahman*) proceeds from Supreme *Brahman* .Upon realization of the Infinitude of immanent aspect of *Brahman* (through knowledge), the Infinitude of Supreme *Brahman* is realized.)

ii) *Om Dyauh Shantirantariksham ! Shantih Prthvî, Shantirâpa, Shantiroshadyah,*
Shantih Vanaspatayah, Shantir Vishve devâh, Shanti Brahma, Shantih
Sarvam ! Shantih Shantireva, Shantih Sa Ma, Shantiredhi,
Om Shantih, Shantih, Shantih

(*Yajur* 36.17)

ॐ घ्यो शान्तिरन्तरिक्षं ! शान्ति पृथ्वी, शान्तिरापः, शान्तिरोषधयः
शान्तिः वनस्पतयः, शान्ति विश्रवदेवाः, शान्ति ब्रहमा, शान्तिः
सर्वं ! शान्ति शान्तिरेव, शान्तिः सा मा, शान्तिरेधि ।।
ॐ शान्तिः शान्तिः शान्तिः ।।

(May there be peace in the sky and in space. May there be peace on earth and in waters. May herbs and food bring peace. May all the personification of god bring peace. May there be peace through world. May the peace be peaceful. May god give me such peace. Om let there be peace peace peace)

iii) *Om Sh Navvtu, Sh Nau Bhunktu, Sh Vîry Krvavhe,*
Tejsvinav Dhîtmstu, Ma Vidivishhavhai ! Om Shantih Shantih Shantih

(*Taittriya Upa*. 11.1)

ॐ सहनाववत । सह नौ भुनकतु सह वीर्य करवावहै ।
तेजस्विनाव धीतमस्तु , मा विद्विषावहै । ॐ शान्तिः शान्तिः शान्तिः ।।

(Om ! may He protect us both (teacher and the taught). May He look after us both to enjoy (the fruits of scriptural studies). May we both exert together (to find true meaning of scriptural study). May our studies be fruitful so that we acquire luster. May we never quarrel with each other. Om peace be, peace be, peace.)

iv) *Om Asto Ma Sadgmye, Tmso Ma Jyotirgmye Mrtyormâmrtm gmye*
Om Shantih, Shantih, Shantih

(*Brihadaranyaka Upa*)

ॐ असतो मा सदगमया । तमसोमा ज्योतिर्गमय मृत्योर्माऽमतं गमयः
ॐ शान्तिः शान्तिः शान्तिः ।।

(Lead me from unreal to real; Lead me from darkness to light; Lead me from death to immortality. Om peace be, peace be, peace be.)

v) *Om Srvesham Svstibhuvtu Srveshham Shantir Bhuvtu Srvesham Pûrnm Bhuvtu*
Srveshham Mnglim Bhvtu Lokâ Smstâ Sukhino Bhuvntu
Om Shanti, Shanti, Shanti

(*Brihadaeyaka Upa*. 1.3.28)

ॐ सर्वेषां स्वस्ति भवतु । सर्वेषां शान्तिर्भवतु । सर्वेषाम पूर्णभवतु !
सर्वेषाम मंगलभवतु लोका समस्ताः सुखिनो भवन्तु ।।
ॐ शान्तिः शान्तिः शान्तिः

(Let all be healthy, let there be peace all around, let there be satisfaction from all sides, let there be happiness all around, let all be well. Om let there be peace , peace , peace .)

vi) *Om Nndntu Sadhkah Srve Vinshyntu Vidhushka*
Avstha Shanbvîmeastu Prasnnostu Guru Sda

ॐ नन्दन्तु साधका सर्वे विनाशयन्तु विदुषका ।
अवस्था शाम्भवीमेऽस्तु प्रसन्नोस्तु गुरू सदा ।।

(All worshipers who aspire for liberation (*moksha*) may remain happy. All negative agency, which disturb peace, may vanish. I may be bestowed with *Shiv's* grace. My dear *Gurudev* please be kind to me always.)

vii) *Svsti Mitravrûna Svsti Prthye Revti*
Svsti Na Indrsh Ch Agnish Ch Svsti No Adite Krdhi

(*Rig*. 5.51.14)

सवस्ति मित्रावरूणा स्वस्ति पृथ्ये रेवति ।
स्वस्ति न इन्द्रशचग्निश्रच स्वस्ति नो अदिते कृधि ।।

(May the Lord of light bless and grant us prosperity. May the guiding spirit of the firmament and goddess of riches grant us prosperity. Oh, spirit of invincible fullness, bestow prosperity on us.)

viii) *Om Shm No Mitrh, Shm Varunh, Shm No Bhvtvryma, Shm No Indro Brhsptih*
Shm No Vishnururukrmh, Nmo Brahmne, Nmste Vayo, Tvmev Prykshm Brhmase
Tvmev Prykshm Brhm Vdishyami, Rtm Vdishyami, Stym Vdishyami
Tnmamavtu, Tdvaktrmavtu, Avtu Mam, Avtu Vktarm
Om Shanti, Shanti, Shanti

(*Taittiriya Upa*. 1.1)

ॐ शं नो मित्रः शं वरूणः । शं नो भवत्वर्यमा । शं न इन्द्रो ब्रहस्पतिः ।
शं नो विष्णुरूरूक्रमः । नमो ब्रहमणे ।नमस्ते वायो । त्वमेव प्रत्यक्षं ब्रहमासि ।
त्वामेव प्रत्यक्षं ब्रहमं वदिष्यामि । ऋतं वदिष्यामि । सत्यं वदिष्यामि ।
तन्मामवतु । तद्वक्तरमभवतु । अवतु माम । अवतु वक्तारम ।
ॐ शान्तिः शान्तिः शान्तिः ।।

(May *Mitra* be blissful to us. May *Varuna* be blissful to us. May *Aryamam* be blissful to us. May *Indra* and *Brahspati* be blissful to us. May *Vishnu* of long strides, be blissful to us. Salutations to *Brahman* Salutations to you, O *Vayu* .You indeed are the immediate *Brahman*. You alone I shall call the direct *Brahman*. I shall call you righteousness. I shall call you truth.)[1]

* Translation carried from Eight *Upanishads* (published by Advaita Ashram, Calcutta).

E) *Guru Stutih*

This *stutih* (eulogy) by *Shankeracharya* has 30 verses, but generally 12 are commonly recited which are given below:-

i) *Brhmanandm Parmsukhdm Kevlm Jnanmûrtim*
Dvndvâtîtm Ggnsdrshm Tattvmsyâdi Lkshym

ब्रह्मनन्दं परमसुखदं केवलं ज्ञानमूर्तिम् ।
द्वन्द्वातीतं गगनसदृशं तत्तवमस्यादिलक्ष्यम् ।।

(You are supreme bliss, Supreme joy, the only one who is personification of knowledge, free from the pairs of opposite (e.g. pain and pleasure; joy and sorrow), vast like sky. These very things are your marks of identification.)

ii) *Ekm Nitym Vimlmchlm Srvdhîsaksh Bûtm*
Bhavatîtm Trigunrhitm Sadguru Tvm Nmâmihm

एकं नित्यं विमलमचलं सर्वधीसाक्षि भूतम् ।
भावातीतं त्रिगुणरहितं सद्गुरू तं नमामि ।।

(You are the only one who is ever present, pure, permanent and wise person, who is free from the past and present actions and the three *gunas* (*Satvic, Rajsic* and *Tamsic*) which keep a man in bondage, I bow to such a *guru*.)

iii) *Chaitny Shashvtm Shantm Vyomâtîtm Nirnjnh*
Bindu - Nâd Klâtîth Tsmai Shri Gurve Nmh

चैतन्य शाशवतं शान्तं व्योमातीतं निरञ्जनः ।
बिन्दु नाद कलातीतः तस्मै श्री गुरूवे नमः ।।

(You are consciousness, eternal peace, extensive like sky, simple and beyond the three states of *Bindu-Nad-Kla*. I bow to such a *guru*.)

iv) *Grurbrhma Guruvishnu Gurudevo Mheshrrh*
Guru Sakshât Prbrhma Tsmai Shri Guruve Nmh

गुरूब्रह्म गुरूर्विष्णु गुरूदेवो महेशवरः ।
गुरू साक्षात परब्रह्म तस्मै श्री गुरूवे नमः ।।

{ Gure is like *Brahma*, like *Vishnu*, like *Mahesh*.He is in fact like Supreme *Par Brahm* (Transcendental *Brahman*). I bow to that *guru*.}

v) *Akhndmndlâkârm Vyâptm Yen Chrâchrm*
Ttpdm Drshitm Yen Tsmai Shri Guruve Nmh

अखण्डमण्लाकारं व्याप्तं येन चराचरम् ।
तत्पदं दर्शितं येन तस्मै श्री गुरूवे नमः ।।

(By the vision of whose feet one knows everything about universe with its moving and stationary objects .I bow to that *guru*).

vi) *Ajanantimirandhsy Jnananjnshlâkya*
Chkshrsonmilitm Yen Tsmy Shri Guruve Nmh

अज्ञानतिमिरान्धस्य ज्ञानाञ्जनशलाकया ।
चक्षरून्मिलितं येन तस्मै श्री गुरूवे नमः ।।

(Who removes ignorance and darkness by moving his *Shalak* (Needle used for applying *surma* in the eyes) of knowledge. Who opens the eyes to knowledge. I bow to that *guru*.)

vii) *Nmami Sdgurum Shantm Prtykhm Shivrûpnm*
Shirsâ Yogapîthsthm Dhrmkâmârthsiddhye

नमामि सदगुरू शान्तं प्रत्यक्षं शिवरूपिणम् ।
शिरसा योगापीठस्थं धर्मकामार्थसिद्धये ।।

(I bow to my *guru* who is bestower of peace, who is like *Shiv* in real form. By whose spiritual touch on my head all my *dharmic* activities come to success.)

viii) *Shri Gurum Prmânandim Vnde Ânanddvigrhm*
Ysy Sânindhymâtren Chidanandâyte Parm

श्री गुरूं परमानन्दं वन्दे आनन्दविग्रहम् ।
यस्य सान्निध्यमात्रेण चिदानन्दायते परम् ।।

(I pray to *Gurudev* who is all bliss, whose very presence is like the presence o *Chidananda* (*Shiv*).)

ix) *Hrou Rûshte Gurushtrata Guruh Rushte Na Kshchnm*
Srvdevsvrupây Tsmai Shri Guruve Nmh

हरौ रूष्टे गुरूस्त्राता गुरोः रूष्टे न कशचन ।
सर्वदेवस्वरूपाय तस्मै श्री गुरवे नमः ।।

(If God gets angry with us for some of our mistakes, it is *guru* only who can save us from His wrath; but if *Gurudeve* gets angry with us, then no body can save us. I bow to that *Guru*.)

x) *Dhyanmûlm Guru Mûrtih Pûjamûlam Guruh Padm*
Mntrmûlm Guruvakym Moshmûlam Guruh Kripâ

ध्यानमूलं गुरो मूर्तिः पूजामूलं गुरोः पदम् ।
मंत्रमूलं गुरोर्वाक्यं मोक्षमूलं गुरोः कृपा ।।

(For meditation we focus on the picture of *Gurudev*, for worship we worship *guru*'s feet; all *mantras* emanate from *Guru*, but for getting liberated from this *Sansara*, only *Gurudev* can guide us.)

xi) *Jnâninâm Gnânrûpay Prkashây Prâkâshinâm*
Vivekinâm Vivekây Vimrshây Vimrshinâm

ज्ञानिनां ज्ञानरूपाय प्रकाशाय प्रकाशिनाम् ।
विवेकिनां विवेकाय विमर्शाय विमर्शिनाम् ।।

(Those wise one's who want to get knowledge, *Guru* is source of such knowledge; who want to be illumined to get rid of ignorance, guru is the source; who want to know by the process of discrimination, knowledge etc, for them also *Guru* is the source; those who are mentally disturbed to them also *Guru* helps by removing their fears.)

xii) *Pûjito'simyâ Bhktya Bhgvn Tvm Smâdrat*
Brhmrûposi Me Svantom Vish Vishranti Hetve

पूजितऽसि मया भक्त्या भगवन् त्वं समादरात् ।
ब्रह्मरूपोऽसि मे स्वान्तं विश विश्रान्ति हेतवे ।।

(You are the very embodiment of *Brahma*, I pray to you with all my devotion, please grant me peace in old age before my death.)

xiii) *Nndntu Sâdhka Srve Vinshyantu Vidûshika*
Avshta Shambvî Me'stu Prsne'stu Guru Sdâ

नन्दन्तु साधका सर्वे विनशयन्तु विदूषका ।
अवस्था शाम्भवी मेऽस्तु प्रसन्नेऽस्तु गुरू सदा ।।

{(Let all worshipers (*Sadhakas*) who are eager for *moksha* (final liberation) be happy, those evil forces which create obstacles in the path of righteousness may be destroyed. May He grant me *Shivahood*. My *Gurudev* please bless me with divine grace.)}

Chapter Twenty Three

Sanskrit Stuties of Lord Shiv

A) ***Dhyanm*** (form for meditation)

Dhyâyennityam Mahesham RajatagirinibhamCharuchandra Vatmsam
Ratnakolpojjwalangam Parshumrigarvara Beeti Hastam Prasannam
Padmaseenam SamantâstutamAmarganairvyaghrikrittim Vasânm
Vishvadhm Vishvbhijm Nikhilabhayaharm Panchavktrûm Trinetram.

ध्यायेन्नित्यं महेशं रजतगिरिनिभं चारूचन्द्रा वतंसं ।
रत्नाकल्पोज्ज्वलाङ्ग परशुमृगवराभीति हस्त प्रसन्नम ।।
पदम्सीनं समन्तातस्तुतम अमरगणैव्याध्रिकृतिं वसानं ।
विशवाधं विशवबीजं निखिलभयहरं पन्चवक्त्रं त्रिनेत्रमः ।।

(He Whose body hue is bright like the reflection upon the snowed mountain; Who adorns beautiful moon as an ornament; Whose body is full of jeweled ornaments; Who's two hands hold axe and deer skin with two more hands depicting boon and fearlessness *mudra's;* Who is happy and sitting upon the lotus flower surrounded by the gods hymning Him; Who is clad in panthers skin; Who is the root seed of the creation of the world; Who removes all woes and afflictions; who has five faces with three eyes. One should ever meditate upon lord in this form.)

B) ***Shiv Vndna***

1) *Om Trymbkm Yja Mhe Sugndhim Pushti Vrdhnm*
Ur Varukm Ev Bndhnat Mrtyor Mukshî Mamrtat

ॐ त्रयम्बकं यजामहे सुगंन्धिं पुष्टि वर्धनम ।
उर्वारूकमिव बन्धनात मृत्योर्मुक्षीय माऽमृतात ।।

(Om we worship *Trymb* (three eyed Lord *Shiv*) Who is full of fragrance and Who nourishes all beings. May He liberate us from death for the sake of immortality just as the ripe cucumber is severed from its bondage from the creeper.)

2) *Krpur Gaurm Karunavtarm Samsârsârm Bhujgendr Hârm*
Sdâ Rmntm Hrdyarbinde Bhvm Bhvani Sahitm Nmami

कर्पूर गौरं करूणावतारं संसार-सारं भुजगेन्द्र हारम ।
सदा रमन्तं हृदयारबिन्दे भवं भवानी सहितं नमामि ।।

(One Who is white like camphor (i.e. He is Spotless); Who is all compassionate and knows everything; Who has garland of snakes to wear and is always present in my heart. I bow to that Lord *Shiv* along with His consort *Parvati.*)

3) *Om Yo Rudro Agnâu Ya Apsu Ya Oshhdhishhu Yo Vnsptishu*
Ya Rudro Vishvâ Bhuvnavivesh Tsmai Rudray Nmo Astu Devah

ॐ योरूद्रो अग्नौ य अप्सु य औशुधीशु यो वनस्पतिशु ।
या रूद्रो विश्वा भुवनाविवेश तस्मै रूद्राय नमो अस्तु देवाः ।।

(I offer my salutations to *Rudra,* Who is present in fire in the shape of heat, in air in the shape of strength, in earth in the shape of various materials such as trees with all around greenery; Who is existent in each and every creation.)

C) <u>Stuties</u>

a) *Shiv Mâns Pûja*

(written by *Âdi Shankerâcharya*). This mental eulogy of *Shiva* has five *sholokas*. It is common practice to recite following two *Sholokas* only.

1) *Âtma Tvm Girija Mtih Sa Chara Pranh Shrîrm Grhm*
Pûja Te Vishhyop-Bhog Rchnâ Nidra Smâdhi Sthitih
Snncharh Pdyoh Prdikshn Vidhih Stotrani Srvagiro
Ydyt Karm Karomi Ttldkhilm Shmbho Tvaradhnm

आत्मा त्वं गिरिजा मतिः सहचराः प्राणः शरीरं गृहं ।
पूजा ते विषयोपभोगरचना निद्रा समाधिस्थितिः ।।
सञ्चारः पदयोः प्रदक्षिणविधिः स्तोत्राणिसर्वागिरो ।
यद्यत्कर्म करोमि तत्तदखिल शम्भो तवाराधनम ।।

(Oh: *Shambu*, You are my *âtma*; *Parvati* is my *bhuddhi* (intelligence); my *prânas* are Your *ghanas (*army*)*; my body is Your temple; whatever thought processes come to my mind that is Your worship; my sleep is deep *smadhi* (meditation) for You; my walking around is your circumambulation; all my words are Your eulogy; this way whatever *karma* I am doing all that is Your prayer.)

2) *Karchrnkrtm-Vakkâyjm Karmjm Va Shrvn Nynjm Va Mansm Va Pradhm*
Vihitm Avihitm Va Srvmettkshmsv Jy Jy Krunabdhe Shri Mhadev Shmbû

करचरणकृतं वाक्कायजं कर्मजं वा । श्रवणनयनजं वा मानसं वापराधम ।
विहितम अविहित वा सर्वमेतत्क्षमस्व । जय जय करूणाब्धे श्रीमहादेव शम्भो ।।

(Oh: *Shmbu*, whatever sins I have committed by my hands, feet, word, body, hearing, eyes or mind; whether they are moral or immoral, please forgive me for all those sins. You are ocean of compassion, victory to You.)

b) *Shiv Pnchâkshr Stotrm*

1) *Nagendr Haray Trilochnay Bhasmangragay Mheshvray*
Devadhi Devay DigmbrayTsmai 'Na' Karay Nmh Shivay

नागेन्द्रहाराय त्रिलोचनाय ।भस्माङ्गरागाय महेश्वराय ।
देवाधिदेवाय दिगम्बराय ।तस्मै 'न' कराय नमः शिवाय ।।

(One Who has snakes as garland, Who has three eyes as Sun, Moon and *Agni*. One Who is smeared with ash (*basam*), one Who is clothed with sky itself (i.e. one Who is unclad), One Who is god of all *devas*, I bow to that imperishable *Maheshwara*'s '*Na*' term of His great *Mantra "Om Nmh Shivay*.")

2) *Mâtng Chrmambr Bhushnây Smstgîrvân Gnârchitây*
Trailoky Nathây PurantkayTsmy 'Ma' Kârây Nmh Shivay

मातंगचरमाम्बर भूशणायः । समस्तगीर्वाण गणार्चिताय ।
त्रैलोकय नाथय पुरान्तकाय ।तस्मै 'म' काराय नमः शिवाय ।।

(One Who wanders in mountains, Whose ornament is sky itself, Who is worshiped by *ganas* Who reside in mountains. I bow to that *Trilokinath*'s (master of three worlds) '*Ma*' term of His great *mantra "Om Nmh Shivay*.")

3) *Shiv Mukhâm Bhoj VikasnayDkshsy Yjnsy Vinashkay*
Chndrârk Vaishvâ NrlochnayTsmai Shikaray Nmh Shivay.

शिव मुखाम्भोज विकासनाय । दक्षस्य यज्ञस्य विनाशकाय ।
चन्द्रार्क वैशवानलोचनाय । तस्मै 'शि' काराय नमः शिवाय ।।

(One Whose face is pleasing like that of a bloomed lotus, Who destroyed *ygnya* of *Prajapati* in anger (when insulted by him), Whose three eyes are Moon, Sun and *Agni* (fire). I bow to that *Aadidev*'s (first among gods) "*Shi*" term of His great *mantra "Om Nmh Shivay*."

4) *Vshsht Kumbhodbhv Gautmâdî Munîndr Vndyay Girîshvray*
Shri Nîl Knthây Vrshdhvjay Tsmai 'Va' Karay Nmh Shivay

वशिष्ठकुम्भोदभव गौतमादि ।मुनीन्द्र वन्धाय गिरिशवराय ।
श्री नीलकण्ठाय वृषध्वजाय । तस्मै 'व' काराय नमः शिवाय ।।

(*Vshsht, Agsty* and *Gautam* and other seers along with *Inder* and other *devas* worship Lord *Shiva*. Whose flag has bull as logo. I bow to *Neelkanth*'s (one with blue throat) '*Va*' term of his great *mantra "Om Nmh Shivay*."

5) *Ykhs Svrûpây JtâdhrayPinak Hstay Snatnay*
Nityay Shuddhay NirnjnayTsmai 'Ya' Karay Nmh Shivay

यक्ष स्वरूपाय जटाधराय । पिनाक हस्ताय सनातनाय ।
नित्याय शुद्धाय निरंजनाय । तस्मै 'या' काराय नमः शिवाय ।।

(One Who has adopted the form of *Yksh*, Who is with long hairs, Who holds (*Pinak*- His bow) with His hands. I bow to that pure, eternal *Niranjan*'s (One Who is simple) "*Ya*" yerm of His great *mantra "Om Nmh Shivay*.")

<u>Alternate Rendering outside Kashmir</u>

The *Panchakshri Stotra* which is commonly recited outside Kashmir and has been incorporated by *Vijyeshvr Panchang* (2004-05 edition) is given below:

1) *Nagendr Haray Trilochnay Bhsmâgragay Mheshvray*
Nityay Shuddhay DigambrayTsmai 'N' Karay Nmh Shivay

नागेन्द्रहाराय त्रिलोचनाय । भस्माङ्गरागाय महेश्वराय ।
नित्याय शुद्धाय दिगम्बराय ।तस्मै 'न' कराय नमः शिवाय ।।

(One Who has snake as garland in His neck; Who has three eyes; Whose body is smeared with ash Whose clothes are various directions in the sky (i.e. who is naked). I bow to that imperishable *Maheshvars* '*Na*' term of the great *Mantra* '*Om Nmh Shivay*'.)

2) *Mndakini Slil Nandan Chrichitay Nndeshvr Prmthnath Maheshvray*
Mndâr Pushap Bhu Pushpsu PujitayTsmy 'Ma' Karay Nmh Shivay

मन्दाकिनी सलिल नन्दन चरिचिताय नन्दीश्वर प्रमथनाभ महेश्वराय ।
मन्दारपुशपबहु पुशपसुपूजिताय तस्मै 'म' काराय नमः शिवाय ।।

(He Who holds *Mandakni* (River *Ganga* and is anointed with the sandalwood paste; Who receives reverence with *mandar* (Coral Tree flower) and other celestial flowers: Who rides on *Nandi* bull , I bow to '*Ma*' term of Lord *Shiv's* great *mantra "Om Namh Shivay"*)

3) *Shivay Gaurî Vndnâbj Vrnd Sûryay Dkshâdhvr Nashkay*
Shrî Nîlkandhây Vrshhdhvja Tsmai 'Shi' Karay Nmh Shivay

शिवाय गौरी वदनाब्जवृन्द । सूर्याय दक्षाध्वर नाशकाय ।
श्रीनीलकण्ठाय वृषध्वजाय । तस्मै 'शि' काराय नमः शिवाय ।।

(One Who has the auspicious visaged (appearance of face) due to the presence of lotus like face of *Parvati Ji*;Who is the destroyer of the *Ygnya* performed by *Daksha*; Whose flag has the bull as his emblem. I bow to that blue throated Lord *Shiv*'s great *Mantra*'s '*Shi*' term of "*Om Namah Shivay*")

4) *Vsishhth Kumbhod Bhv Gautmary Munîndr Devar Chit Shekhray*
Chndrk Vaishvanv Lochnay Tsmy 'Va' Karay Nmh Shivay

वसिष्ठकुम्भोद्भव गौतमार्य । मुनीन्द्र देवार्चित शेखराय ।
चन्द्रर्कवैश्वा नरलोचनाय । तस्मै 'व' काराय नमः शिवाय ।।

(He whose forehead has been reverenced and worshipped by *Vasistha, Agastya, Gaytam* and other high sages and gods, the Moon, the Sun and fire are His eyes. I bow to Lord *Shiv*'s '*Va*' term of his great *mantra* "*Om Namah Shivay*")

5) *Ykshsvrupay Jtâdhray Pinak Hstay Snatnay*
Divyay Devay Digmbray Tsmy 'Ya' Karay Nmh Shivay

यक्षस्वरूपाय जटाधराय । पिनाक्हस्ताय सनातनाय ।
दिव्याय देवाय दिगम्बराय । तस्मै 'य' काराय नमः शिवाय ।।

(He Who has donned the form of a *Yaksha*; Who has his tendril hair matted and holding His bow '*Pinaka*' in His hands; Who is divine *Primal* Man. I bow to that unclad Lord's '*Ya*' term of his great *mantra*"*Om Namah Shivay"*)

c) *Shri Rudr Ashtkm* (Composed by *Tulsidas*)

This recitation is very popular among all Hindus. The hymns and translation given here has been carried from the book Gods of India (published in Delhi).The wording of hymns is slightly different in other versions

1) *Namâmishamishân Nirvânarûpam, Vibhum Vyâpakam Brahm Vedaswarûpam*
Nijam Nirgunam Nirvikalpam Nirîham, Chidâkâshamâkâshavâsam Bhajeaham

नमामीशनीशान निर्वाणरूपं । विभुं व्यापकं ब्रह्म वेदस्वरूपं ।
निजं निर्गुणं निर्विकल्पं निरीहं । चिदाकाशमाकाशवासं भजेऽहं ।।

(O Lord *Ishan*, (an attribute of Lord *Shiv*) my reverence to the liberated, competent, Omni-present, *Brahm*;Who is

manifestation of the *Vedas* in form, ever-dwelling in His own form; Who is attribute less, unique, desire less, fountain of the limitless knowledge and like the sky pervading everywhere)

2) *Nirankâraonkârmûlam Turîyam, Girâ Gyân Gotîtamî Sham Girîsham*
Karâlam Mahâ Kâl Kâlam Kripâlam, Gunâgâr Sansârpâram Natoaham

निराकारमोङ्करमूलं तुरीयं । गिरा ग्यान गोतीतमीशं गिरीशं ।।
करालं महाकाल कालं कृपालं ।। गुणागार संसारपारं नतोऽहं ।।

(He Who is formless, like the sacred syllable 'Om' – the rootcause of the creation, *tureeya*,(fourth state of cosciousness), beyond the approach of the voice, wisdom and the senses; *Master of Kailash*; veritable *nemesis* for the evil-doers but kind-hearted to the devotees and the noble; the time of times; the mine of all virtue and redeemer from the mundane existence-I bow to that Supreme Lord.)

3) *Tushârâdri Sankâsh Gauram Gabhîram, Manobhût Koti Prabhâ Shrî Sharîram*
Sphuranmauli Kallolini Châru Gangâ, Lasat-Bhalabalendu Kanthe Bhujanga

तुषाराद्रि संकाश गौरं गभीरं । मनोभूत कोटि प्रभा श्री शरीरं ।।
स्फुरन्मौलि कल्लोलिनी चारू गंगा । लसद्भालबालेन्दु कंठे भुजंगा ।।

(He Who is, quite deep and fair as the snowy peaks of *Himâlayâs* and resplendent like the billions of *Kâmdeva* put together. From whose head descends the enchanting *Ganges* and upon Whose forehead the nascent moon is reposing; whose neck is garlanded by the snakes. I bow to that Supreme Lord)

4) *Chalatkundalam Bhrû Sunetram Vishâlam, Prasannânanam Nîlakantham Dayâlam*
Mrigâdhîshacharmambaram Mundamâlam, Priyam Shankaram Sarvanatham Bhajami

चलत्कुडलं भ्रू सुनेत्रं विशालं । प्रसन्नाननं नीलकठं दयालं ।।
मृगाधीशचर्माम्बरं मुण्डमालं । प्रियं शकरं सर्वनाथं भजामि ।।

(Whose ear-rings are large, eyes and brows wide and beautiful; Whose visage is charming and Who has blue throat; Who is extremely kind. Who wears the panther's skin as his cloth and is decorated with the garlands of the hacked off heads of humans-I bow to that Supreme Ruler who is dearest to me.)

5) *Prachandam Prakristham Pragalbham Paresham, Akhandam Ajam Bhanukoti-Prakâsham*
Trayah Shûl Nirmûlanam Shûlapanim, Bhajeham Bhavânipatim Bhavagamyam

प्रचडं प्रकृष्टं प्रगल्मं परेशं । अखडं अजं भानुकोटिप्रकाशं ।।
त्रयः शुल निर्मूलनं शूलपाणिं । भजेऽहं भवानीपतिं भावगम्यं ।।

(He, Who is fierce, the very best, bold, ultimate god, perfect, unborn, radiant like billions of the suns; capable of redeeming all the three afflictions of the mundane existence; the wielder of the trident-my reverence the spouse of *Parvati* who is accessible only to those who surrender to Him.)

6) *Kalâtîla Kalyan Kalpântkâri, Sadâ Sajjanânandadata Purâri*
Chidânanda Sandoh Mohapahâri, Prasîda Prasîda Prabho Manmathari

कलातीत कल्याण कल्पान्तकारी ।सदा सज्जनानन्ददाता पुरारी ।।
चिदानदं संदोह मोहापहारी । प्रसीद प्रसीद प्रभो मन्मथारी ।।

(O Lord! You are phase less, auspicious, the terminator of the *Kalpa*! You always provide bliss to the noble; it was

You who destroyed the demon of *Tripura*; You alone dispel all infatuation and illusion; You are the embodiment of the bliss that accrues by gaining knowledge; You are the supreme god and destroyer of *Kâm (*passion*)*. Please be gracious on me; be gracious on me.)

7) *Na Yavad Umânâth Pâdârvindam, Bhajantih Loke Pare Vâ Narânâm*
Na Tâvat-Sukham Shânti Santâpanâsham, Prasîda Prabho Sarvabhûtâdhivâsam

न यावद् उमानाथ पादारविन्दं । भजनतीह लोके परे वा नराणां ।।
न तावत्सुखं शान्ति सन्तापनाशं ।प्रसीद प्रभो सर्वभूताधिवासं ।।

(Not until men reverence the lotus-feet of the spouse of *Parvati Ji* that they get any solace or peace in this world or the next; nor do their afflictions end. O ultimate dwelling place of all material things, Lord *Shiva* – be gracious on me, be gracious on me.)

8) *Na Jânâmi Yogam Japam Naiva Pûjâm, Natoahm Sadâ Sarvadâ Shambhu Tyubhyam*
Jara Janma Dukkhough Tâtapyamanam, Prabho Pâhi Âpannamâmîsh Shambho

न जानामि योगं जपं नैव पूजां । नतोऽहं सदा सर्वदा शुभं तुभ्यं ।।
जरा जन्म दुःखौध तातप्यमानं । प्रभो पाहि आपन्नमामीश शंभो ।।

(O Lord! O *Shambho*! O God! I neither do neither I know anything about *yoga* or penance nor about ritual worship. O *Shambho* ! my ever reverence You only! Please redeem me from the afflictions of age, decay and sorrow and protect me by your grace.)

Fruits of Worship

Rudrâshtakamidam Proktam Vipren Hartoshaye
Ye Pathanti Nara Bhaktya Tesham Shambhuh Prasîdati

रूद्राष्टकमिदं प्रोक्तं विप्रेण हरतोषये ।
ये पठन्ति नरा भक्त्या तेषां शम्भुः प्रसीदति ।।

(Those who try to propitiate Lord *Shiva* by these eight verses created by the *Brahman* (*Goswami Tulsidâs*) with full devotion receive the blessing of Lord *Shankar*.)

d) *Atibîshan Katubhâshn*

This recitation is of *Kashmiri* origin and its recitation is confinef to *Kashmiri Pandits* only. Author unknown.

1) *Atibhîshan Katubhâshan Yamakinker Patlî*
Krata Tâdan Pari Pîdan Marnâgam Samaye
Umayâ Sah Mam Chetesey Yama Shâsan Nivasan
Shiv shankar Shiv Shankar, Har Mae Har Duritam

अटि भीषण कटुभाषण यमकिङ्कर पटली ।
कृत ताडन परि पीडन मरणागम समये ।
उमया सह मम चेतसि यमशासन निवसन् ।
शिवशंकर शिवशंकर हर मे हर दुरितम् ।।

(Oh *Shiv* ! You are ruler over *Ymraj*, the God of death. At the time of my death when agents of *Ymraj* torture me with their harsh words and thus cause pain to me, please stay with me at that time along with *Uma* and remove all my *papas* (fruits of bad actions).)

2) *Ati Durnaye Chatulendriya Ripu Sanchay Dalitey*
Pavi Karkash Katu Jalapitah Khal Garehane Chalitey
Shivya Sahe Mam Chetesey Shashe Shanker Nivasan
Shiv Shankar Shiv Shankar Har Mae Har Duritam

अति दुर्नय चटुलेन्द्रिय रिपु संचय दलिते ।
पवि कर्कश कटुजल्पित खल गर्हण चलिते ।।
शिवया सह मम चेतसि शशिशेखर निवसन् ।
शिवशंकर शिवशंकर हर मे हर दुरितम् ।।

(Oh *Shiva*! Who has crescent moon as decoration on his head, I am a man of low morale and when I am pressed by my enemies with their weapons, harsh words and by the unkind words by mean person which will cause great pain to me, please stay with me at that time along with *Bhawani* and remove my *papas* (bad *karmas*).)

3) *Bhav Bhanjan Sur Ranjan Khal Vanchan Purhan*
Danu Jântak Madanântak Ravi Jantaka Bhagwan
Girijâ Var Karunâkar Parmeshwar Bhayahân
Shiv Shankar Shiv Shankar Har Mae Har Duritam

भव भन्जन सुररन्जन खलवन्चन पुरहन ।
दनु जान्तक मदनान्तक रवि जान्तक भगवन ।।
गिरिजा वर करूणाकर परमेश्वर भयहन ।
शिवशंकर शिवशंकर हर मे हर दुरितम् ।।

(Oh *Shiva* ! You are remover of fear of *samsara's* unpleasant cycle of life and death; You are one Who gives pleasure to *Devtas*; Your presence make bad elements to run for their life; You caused death to *Tripura raksha*. You alsodestroyed *Dnuj*, *Kamdev* and *Rvij*. You are *Parvati*'s Husband. You remove obstacles and fear. You are benevolent and giver of prosperity. Please remove all my *papas* (bad *karmas*).)

4) *Shakra-Shâsan Krit Shâsan Chaturâ Shram Vishayeh*
Kali Vigrah Bhav Durgraha Ripu Durbala Samaye
Dwija Kshatri Vanitashish Darkampit Hradayî
Shiv Shankar Shiv Shankar Har Mae Har Duritam

शक्रशासन कृतशासन चतुराश्रम विषये ।
कलिविग्रह भवदुर्ग्रह रिपुदुर्बल समये ।।
द्विजक्षत्रिय वनिताशिश दरकम्पित हृदये ।
शिवशंकर शिवशंकर हर मे हर दुरितम् ।।

(You are ruler over *Indra* and administration of *Stya Yug* (the Era of truth). When I am threatened by the conflicts among people of four *Ashrams* (stages of human life), by my bad stars and by enemies and also when I am nervous due to my weak heart over the action of *Brahmans* and *Kshtris* , female (or wife) and son. Please save me at that time by getting over my *papas* (due to bed actions).)

5) *Bhav Sambhavah Vividha Maya Paripîdat Vapusham*
Dayi-Tâtmaj Mamatâbhar Kalushîkrit Hradayî
Kuru Mân Nij Charnârchan Niratâm Bhav Satatam
Shiv Shankar Shiv Shankar Har Mae Har Duritam

भव सम्भव विविधा मय परिपीडित वपुषं ।
दयितात्मज ममताभर कलुषीकृत हृदयम ।।
कुरू मां निज चरणार्चण निरतं भवसततं ।
शिवशंकर शिवशंकर हर मे हर दुरितम् ।।

{O *Bhv* (God who creates world) I am living in a body which is affected by the pains of living in the world (*Samsara*) and I am attached too much to my progeny, please allow me to stay under Your feet for offering worship to You. Please remove all my *papas* (result of bad actions)}.

e) *Shri Maha Mrtenjay Mantra*

Dhyan

Chandrârkagin Vilochnm Smit Mukhm Pdm Dvyanth Sithitm
Mudrâ Pash Sudhaksh Sutr Vilst Panim Himamshu Prbhum
Kotirendu Prgltsudhaplut Tnum Hârdi-Bhusho Jvlm
Kantm Vishv Vimohnm Pshuptim Mrtyunjybhavye

चन्द्रार्काग्नि विलोचनं स्मित मखं पदम्द्वयान्तः स्थितं ।
मुद्रा पाश सुधाक्ष सूत्र विलसत्पार्णिहिमांशु प्रभुं ।।
कोटिरन्दु प्रगलत्सुधाप्लुत तनुं हारादि भूषो ज्वलं ।
कान्तं विशव विमोहनं पशुपतिं मृत्युञ्जयभावये ।।

(I meditate upon Lord *Shiva*, *Pushupati* (Lord of animals including humans) *Mrtinjay* (Who is immortal), Who is the most charming one in the world; Whose eyes shine like that of moon; Whose face is always calm and pleasing; Who is seated on a lotus with snake in one hand and performing *mudra* (blessing devotes) with another, Who is snow white and wears thousands of morning shining suns as garland in His throat.)

1) *Prntosmi Mhâdev Prpnnosmi Sdâ Shiv Nivarai Mhamrityu Mritnjy Nmostute*
प्रणतोस्मि महादेव प्रपन्नोस्मि सदा शिव । निवारै महामृत्यु मृतञ्जय नमोस्तुते ।।

(I bow to *Mahadeva* and seek Shelter under Him Who is also known as *Sdashiv*. Please remove my fear of death as You are *Mritinjy* (one Who has conquered death).)

2) *Gaurî Pti Virûpaksh Shrnagt Vtsl Nivarai Mhamrityu Mritnjy Nmostute*
गौरी पति विरूपाक्ष शरणागत वत्सले । निवारै महामृत्यु मृतञ्जय नमोस्तुते ।

(You are *Gauri*'s husband, You have a dreadful appearance. You are saver of those who take refuge under You . Please remove my fear of death as You are conqueror of death.)

3) *Bsm Bhasit Srvjne Hrirnirvt Klmshah Nivarai Mhamrityu Mritnjy Nmostute*
भस्म भासित सर्वज्ञे हरिनिर्वतकल्मषाः । निवारै महामृत्यु मृतञ्जय नमोस्तुते ।।

(Oh Lord,You look brilliant smeared with (*Basm*), You are Omniscient. Please remove my fear of death as You are conqueror of death.))

4) *Rig Yju Sam Sushen Trilochn Surottma Nivarai Mhamrityu Mritnjy Nmostute*
ऋग यर्जो साम् सूषेन त्रिलोचन सुरोत्तमा । निवारै महामृत्यु मृतञ्जय नमोस्तुते ।।

(O, mighty God, three *Vedas, Rig, Yajur* and *Soma* are Your bright eyes. I bow to You. Please remove my fear of death as You are conqueror of death.)

5) *Shridhr Shri Mhashul Snsar Bhy Nashn Nivarai Mhamrityu Mritnjy Nmostute*

श्रीधर श्री महाशूल संसार भय नाशन । निवारै महामृत्यु मृतञ्जय नमोस्तुते ।।

(O Lord *Shiv* (holder of mighty *trishul*) and giver of wealth (*Shreedhr*), You are remover of fear of death, I salute You. Please remove my fear of death as You are conqueror of death.)

6) *Chndr Shekhr Vishvatmn Krunakr Shnkr Nivarai Mhamrityu Mritnjy Nmostute*

चन्द्र शेखर विशवात्मन करूणा कर शंकर । निवारै महामृत्यु मृतञ्जय नमोस्तुते ।।

(O, *Chandrshekhr*, (wearer of crescent moon as *diadem*), *Vishvatmam* (the Supreme *Atma* - God) *Shanker* who is compassionate, I salute You. Please remove my fear of death as You are conqueror of death.))

7) *Mritinjy Mhâdev Pahimam Shrnagtm Jnm Mrityu Jra Rogaihpiditm Bhvbndhnat*

मृतञ्जय महादेव पाहिमां शरणागतं । जन्म मृत्यु जरा रोगैः पीड़ितं भववन्धनाथ ।।

(Oh *Mahadev* You are controler of life ,death, old age and diseases of all beings. Please remove my fear of death as You are conqueror of death.)

8) *Hr Shmbhû Mhâdev Visheshvr Vllbh Shiv Shnkr Srvatmn Nîlkanth Nmostute*

हर शम्भू महादेव विशेषवर वल्लभ । शिव शंकर सर्वात्मन नीलकण्ठ नमोस्तुते ।।

(I prostrate before dear Lord *Shiv*, Who is also known as *Shmbhoo, Mahadev, Visheshvr, Shnkr, Neelkanth.*)

f) *Shiv Mahimna Stotr* (*Mahimnapar*)

Introduction

Shivmahimna Stotr or *Mahimnapar* as *Kashmiri Pandits* call it, is one of the earliest and one of the most recited *Shiv* prayer. It is said to have been written by a *Gandharva* (a demigod or heavenly musician) known as *Pushpadanta*.It is said that he was a great devout of Lord *Shiv*. One day he could not get flowers to offer during prayers. He cut flowers from a neighbour's garden without permission ,which he realised later on was a sin; though a small one. To wash off that sin he decided to compose his own hymn to Lord *Shiv* for his forgiveness. Thus he composed thirty-two hymns and at the end of each hymn he offered his tooth as offering instead of flowers. In this way, he composed thirty-two hymns for his set of thirty-two teeth.

It is a practice in writing of a *Stotr* (an appreciation) to conclude with writing of a few stanzas stating the rewards for those who conduct that prayer (e.g. a student will succeed in exams, a poor man will be rewarded with prosperity and so on). Thus at the end of thirty-two hymns, there are eleven hymns offering rewards for those who recite the original thirtytwo hymns. However, it is not a common practice to recite hymns that are written for those seeking rewards.

In Kashmir there is a tradition for reciting three hymns at the start which may have been composed by some *Kashmiri* devout or adopted from some other version. Thus, there are 35 hymns instead of thirty-two. Only *Kashmiri*'s recite hymn number 23 and 30. They may be from the original rendering but their recitation by *Hindus* outside Kashmir has been dropped. Instead they have different hymns for these two in their version, which have been given at the end of *Kashmiri* version.

It may be stated that the hymns of this *stotr* are unintelligible to a person who does not have the background knowledge about the contents described in the hymn. It is in this context that a commentary at the end of each hymn has been written.

Recitation of this *stotr* is rather difficult without some guidance. In the Sanskrit written language it is common to write several words together and while reading these words pronunciation changes depending at what place the combination of words is broken by the reader e.g. words ending with R or S change to H. Similarly when word is broken at M the next word starts with A. It is the grammar of the language and in no way changes the meaning of the word. In addition, there are various methods of reciting this *stotrm*. Therefore, it is suggested that one may seek guidance from some knowlegeable person or by reciting along with the recitation rendered by some person on a recorded audio. There are several recordings available in the market.Tthe hymns in this write up have been rendered as per the recitation of *Pandit Jasraj* award winner of *Padma Vibhushan*.

The first three hymns of *Kashmiri* Version are:

1) *Âdhinâm Agdm Divym Vyâdinâm Mûlkrntnm, Updravânâm Dalnm Mhadevam Upasmhe*

आधीनाम अगदं दिव्यं व्याधीनां मूलकृन्तनम् । उपद्रवानां दलनं महादेवमुपास्महे ।।

(I am worshiping *Mahadev* - which worship is medicine for mental agonies, destroyer of physical pain, and remover of obstacles.)

2) *Ahm Pâpi Pap Khipn Nipunh Shnkr Bhvân*
Ahm Bhito Bhita Bhy Vitrne Te Vysnita
Ahm Dino Dino Ddhrn Vidhi Sjjs Tvm itrn
N jâne Hm Vktum Kuru Skl Shaiche Myi Krpam

अहं पापी पापक्षपण निपुणः शंकर भवान ।
अहं भीतो भीता भय वितरणे ते व्यसनिता ।।
अहंदीनो दीनो द्धरण विधिसज्जस त्वमितरन ।
न जानेऽहं वक्तुं कुरू सकल शौचे मयि कृपाम् ।।

(I am a sinner. O *Shanker* you are quick in destroying sins. I am one who is afraid and you are always ready to help the helpless. I do not know anything more about You that I would like to describe. Please help me to be exact.)

3) *Jnâs Tvt Pâdabj Shrvn Mnn Dhyân Nipunh*
Svym Te Nistrirna N Khlu Krûna Treshu Krûna
Bhve Lîne Dîne Myi Mnn Hîne N Krûnh
Kthm Nâth Khyâth Tvm Asi Krûna Sâgar Iti

जनास्त्वत पादाब्ज श्रवण मनन ध्यान निपुणः ।
स्वयं ते निस्तीर्णा न खुल करूणा तेषु करूणा ।।
भवे लीने दीने मयि मननहीने न करूणा ।
कथं नाथ ख्यातस्त्वमसि करूणा सागर इति ।।

(If You are graceful to those who are perfect in praying You at Your feet with their mind and speech, and get them cross over to *bhavsagar* (Immortal Bliss), that cannot be called as Your grace. If You cannot (will not) help me, who is poor and weak, and deprived of praying at your lotus feet, then how can You be known as *Karunasagar* (Ocean of Compassion).)

Main Stortm

1)

Om Mhimnh Pârm Te Prmvidshu Ydh Sdrshi
Stoti Brhmâdinâm Api Td Vsnnam Tvyi Girh
Atha Vachyh Srvh Svmti Parinâmâ Vidhi Grnn
Mmâ Pyesh Stotre Hr- Nir Apvâdh Parikrh

ॐ महिम्नः पारं ते परम विदुषो यद्यसदृशी ।
स्तुति ब्रह्मादीनामपि तद वसन्नां त्वयि गिरः ।।
अथा वाच्यः सर्वःस्वमति परिणामावधि गृणन ।
मामाप्येष स्तोत्रे हर! निर अपवादः परिकरः ।।

{O *Hr* (Lord *Shiv*) If Your praise by one who is ignorant of the extent of Your greatness be unbecoming, then the praise of even *Brahma* and others are also inadequate for You, as even they do not know Your extent.All remain unblamable by praising You according to their intellectural powers. In such situation an attempt on my part to compose a hymn in praise of Your greatness is free from any blemish.)

2)

Atith Pnthânm Tv Ch Mhimâh Van Mnsyo
Rtd Vyâvrttyaa Ym Chiktm Abidhte Shrutir Api
Sa Ksy Sto Tvyhh Kti Vidh Gunnh Ksy Vishyh
Pde Tvr Vachîne Ptiti N Mnh Ksy N Vch

अतीतः पन्थानं तव च महिमा वाङ् मनसयोः ।
रतद्व्यावृत्या यं चकितम अभिधते श्रतिर अपि ।।
स कस्य स्तोतव्यः कतिविधिगुणः कस्य विषयः ।
पदे र्त्वाचीने पतति न मनः कस्य न वचः ।।

(Your greatness is beyond the reach of mind and speech. Who (no one can) will praise that which even *Vedas* describe with trepidation by the method of not this, not this, not this? (it is impossible to describe what is Absolute). Who can perceive how many qualities does He possess? Later on when He took the form[1] whose mind and speech do not turn to Him when He revealed Himself.)

3)

Mdhus Fîta Vâch Prmm Amrtm Nirmit Vth
Tv Brmn Kim Vâg Api Surguror Vismy Pdm
Mm Tvetam Vânîm Gun Kthn Punyen Bhvth
Punâmî Tyr The As Min Pur Mthn Budhir Vyvsitâ

मधुस्फीता वाचः परमं अमृतं निर्मितवतः ।
तव ब्रह्मन किं वाग अपि सुरगुरोर्विस्मय पदम् ।।
मम त्वेतां वाणीं गुण कथन पुण्येन भवतः ।
पुनामीत्यर्थेऽस्मिन पुर मथन । बुद्धिर्व्यवसिता ।।

(O *Sadashiv* does the praise of even *Brahaspati* (the teacher of gods) cause any excitement to You, Who is the author of the nectar like sweet *Vedas*? (*Vedas* are direct revelation of god) O destroyer of *Tripura* (a powerful demon), the thought that by praising Your glories I shall purify my speech has prompted me to undertake this work.)

4)

Tvai Shvrym Yt Tt Jgt Udy Rksha Prly Krt
Tryee Vstu Vstm Trsrshu. Gunbinâsu Tnushu

Abvyanam Asmin Vrd Rmniyâm Armnîm
Vihntum Vyakroshim Vid Dht Ihaike Jd Dhiyh.

तवैशवर्यं यत तत जगत उदय रक्षा प्रलय कृत् ।
त्रयी वस्तु व्यस्तं तिसृषु गुण भिन्नासु तनुषु ।।
अभव्यानाम अस्मिन वरद रमणीयाम अरमणीम ।
विहन्तुं व्याक्रोशीं विद धत इहैके जडधियः ।।

(O giver of boons, You are the great god which is described by the three *Vedas* (*Rig Ved Yujer Ved*, and *Sama Ved*); You are creator, preserver and destroyer of the world; You manifested Yourself into three bodies (*Brahma Vishnu* and *Mahesh*) according to the three different *gunas* (*Satvic Rajsic* and *Tamsic*). Yet some thick headed (ignorant) persons offer arguments which are pleasing to the ignorant but (in reality) are hateful[2] and not true.)

5) *Kimîhah Kim Kayh Sa Khlu Kim Upâyh Tribhuvnm*
Kim Aadhâro Dhâtâ Srjit Kim Upâdânm Iti Ch
Atr Kyai Shvryai Tv Yyn Vsr Dhustho Htidhyh
Kutr Koym Kanshchn Mukhr Yti Mohay Jgth.

किमीहः किंकायः स खलु किमुपायः त्रिभुवनम ।
किमाधारो धाता सृजति किमुपादानं इति च ।।
अतर्कय्यै शवर्य्यै त्व य्यन वसर दुःस्थो हतधियः ।
कुतर्कोऽयं कांशिचन्मुखरयति मोहाय जगत ।।

(The ignorant one's raise vague questions about Your form, Your desires, nature of Your body, instruments with which You created World and its support and materials used.[3] This kind of vain argumentation with regard to You, whose divine nature is beyond the reach of intellect makes the perverted vociferous to the delusion of mankind[4].)

6) *Ajnmâno Lokah Kim Avyv Vnto Api Jgtâm*
Adhishthatarm Kim Bv Vidir Anadrty Bhvti
Anîsho Va Kuryâd Bhuvan Jnne Kh Prikrh
Yto Mndâs Tvâm Prty Mrvr Smsho Rt Ime

अजन्मानो लोकाः किम अवयव वन्तोऽपि जगताम् ।
अधिष्ठातारं किं भवविधिर अनादृत्य भवति ।।
अनीशो वा कुर्याद भुवन जनने कः परिकरः ।
यतो मन्दास्त्वां प्रत्यमरवर संशेरत इमे ।।

(O Lord, can the worlds be without origin though they have parts? Is the creation of the world possible without a creator? who else but god can undertake the manifestation of the world? Because they are fools, they[5] raise doubts as regards Your existence.)

7) *Tryee Sânkhym Yogh Pshupti Mtm Vaishnvm It*
Prbhinne Prsthâne Prm Idm Adh Pthym Iti Ch
Rûchinâm Vaichitryad Rju Kutil Nana Pth Jushâm
Nrnâmeko Gmyh Tvm Asi Pysam Arnv Iv

त्रयी सांख्यं योगः पशुपति मतं वैष्णवम इति ।
प्रभिन्ने प्रस्थाने परमिदम अधः पथ्यमिति च ।।

रूचिनां वैचिरयादृजुकुटिल नानापथजुषाम् ।
नृणामेको गम्यस्त्वमसि पयसाम अर्णव इव ।।

(The three *Vedas* (*Rig Veda, Sama Veda*, and *Yajur Veda*) prescribe different paths for realisation of god: *Samkhya Yoga, Pasupata* and *Vaishnava*[6]. Persons following different paths which may be straight or round about, depending upon their temperament, reach You alone just as all rivers enter the Ocean at the end of their journey)

8) *Mhokhsh Khtvangm Prshu Ajinm Bsm Fninh*
Kpâlm Cheti Yt Tv Vrd Tntrop Krnâm
Surâstâm Tâm Rdhim Ddhti Tu Bvd Bruu Prnihitâm
Nhi Svatma Ramm Vishy Mrg Trshnâ Bhrm Ytih

महोक्षः खटवांगं परश अजिनं भस्म फणिनः ।
कपालं चेतीयत्तव वरद तन्त्रोपकरणम् ।।
सुरास्तां तामृद्धिं दधति तु भवद भुप्रणिहितां ।
नहि स्वात्मा रामं विषय भृग तृष्णा भ्रमयति ।।

(O Giver of boons, a great bull, a wooden club, an axe, a tiger skin, ashes, a human skull and the like - these are Your sole possessions, though by the mere casting of eye You gave to gods great treasures which they enjoy[7]. Indeed the mirage of sense objects cannot delude one whose delight is in the Self.)

9) *Dhruvm Kshchit Srvm Sklm Aprs Tv Dhrvm Idm*
Paro Dhrouya Dhrduye Jgti Gdti Vyst Vishye
Smste Pye Tsmin Purmthn Tairvis Mit Ivh
Stuvn Jirhemi Tvâm N Khulu Nnu Dhstav Mukhrtâ

ध्रुवं कशिचत सर्वं सकलम अपरस्त्व ध्रुवमिदम ।
परो ध्रौव्या ध्रोव्ये जगति गदति व्यस्तविषये ।।
समस्ते प्ये तिस्मन पुरमथन! तैर्विस्मित इव ।
स्तुवन जिरहेमि त्वां न खलु ननु धृष्टाव मुखरता ।।

(O Destroyer of *Pura*[8], some say that the whole universe is eternal, while others say that all is transitory. Yet others maintain that all these are eternal and non eternal having different characteristics.[9] Bewildered, as it were by them I do not feel ashamed to praise You. Indeed this garrulity indicates my audacity.)

10) *Tvai Shrvym Yt Naddh Ydupari Virmchoh Hri Rdh*
Prichchetum Yata Vnlm Anlskndh Vpushh
Tto Bhkti Srdha Bhr Gurû Grnd Byam Girish yt
Svym Tsthe Tabyam Tv Kim Anuvrtir N Flti

तवैशर्वयं यत्नाद्यदुपरि विरिञ्चोः हरि रधः ।
परिच्छेत्तुं याता वनलम अनलस्कन्द वपुषः ।।
ततो भक्ति श्रद्धा भर गुरू गृणद भ्यां गिरिश! यत् ।
स्वयं तस्थे ताभ्यां तव किम् अनुवृति न फलति ।।

(O *Grisha*, (One who lives on the mountain *Kailash* - i.e. Lord *Shiv*), *Brahma* trying above and *Vishnu* trying below failed to measure You, Who took the form of a pillar of fire. After wards when they praised You with great devotion and faith You revealed Yourself to them of Your own accord.This indicates that Your worship can not go without bearing result[10])

11) *Aytnât Aapadhy Tribhuvnm Avair Vyti Karm*
Dshâshyo Yd Bhahun Abrt Rnkndu Parvaashân
Shrh Pdm Shrene Rchit Chrnam Bhoruh Ble
Sithryaas tv Bhkte Tripur Hr Visfûr Jitm Idm

अयत्नात आपद्य त्रिभुवनम् अवैर व्यतिकरं ।
दशास्यो यद् बाहुन अभृत रणकण्डू परवाशान ।।
शिरःपद्म श्रेणी रचित चरणामम्भोरुहबलेः ।
स्थिरायास्त्व भक्ते त्रिपूर हर! विस्फूर्जितम इदम ।।

(O Destroyer of *Tripura*, the ten headed *Ravana* after ridding the three *lokas* of any trace of his enemies, remained with arms eager for (fresh) war, is due to the fact of his having great devotion to You-a devotion which prmpted him to offer his heads as lotuses at Your feet.[11])

12) *Amushy Tvt Seva Sm Adhi Gt Sarm Bhujvnm*
Bhlatkailas Api Tvtdhivstou Vikrm Yth
Albyâ Pâtale Apylsy Chlitangushth Shirsi
Prtishtha Tvyya Sîd Druvm Upchito Muhyti Khlh

अमुष्य त्वत सेवा सम अधिगत सारं भुजवनम् ।
बलात्कैलासे ऽपि त्वदधिवसितौ विक्रम यतः ।।
अलभ्या पाताले ऽप्यलय चलिताङ्गुष्ठ शिरसि ।
प्रतिष्ठा त्वय्या सीद् ध्रुवम उपचितो मुह्यति खलः ।।

(When *Ravana* extended the valour of his arms whose strength was obtained by worshipping You, to *Kailasa*, Your adobe, You moved the tip of Your toe and he did not get a resting place even in the nether world. Verily when affluent, the wicked becomes deluded.[12])

13) *Ydrdhim Sutrâmno Vrd, Prmo Chair Api Stîm*
Adhshchkre Vanh Parijn Vidhey Tribuvnh
N Tchitrm Tsmin Vri Vsi Tari Tvt Chrnyoh
N Ksyah Unntyai Bhvti Shr Sstvyv Ntih.

यदृदिं सुत्राम्णो वरद! परमोच्चैर अपि सतीं ।
अधश्चक्रे बाणः परिजन विधेय त्रिभुवनः ।।
न तच्चित्रं तस्मिन वरिवसितरि त्वच्चरणयोः ।
न कस्या उन्नत्यै भवति शिर सस्त्वय्य नति ।।

(O giver of boons, that *Bana*, who had the three worlds at his command and thus put to shade the wealth of *Indra*, is not to be wondered at, he being the worshipper of Your feet. What prosperity does not result from bowing down the head to You?)[13]

14) *Akând Bhrhmând Khiy Chkit Deva Sur Krpa*
Vide Ysyâ Sîd Ys Trnyn, Vishm Sm Hrt Vth
S Klmash Knthe Tv N Kurûte N Shriym Aho
Vikaropi Shlâgyo Bhuvn Bhy Bhng Vysninh.

अकाण्ड ब्रह्माण्ड क्षय चकित देवा सुर कृपा ।
विधेयस्यासीत यस्त्रिनयन ! विषं सहृंतवतः ।।
स कल्माषः कण्ठे तव न कुरूते न श्रियम अहो ।
विकारोपि फ्लाध्यो भुवन भय भ1 व्यसनिनः ।।

(O,the Lord with three eyes (Lord *Shiv*)[14] the dark stain on Your throat is due to drinking of poison that came out of ocean at the time of its churning. It is an act of favour to gods and demons at their being panicky at the threatened destruction.It does not beautify You ,but even this deformity is admirable in the One, Who is given to freeing the world of fear.)[15]

15) *Asiddhârtha Naiv Kauchid Api Sdeva Surnre*
Nivrtnte Nitym Jgti Jyno Ysy Vishikhah
S Pshynnish Tvam Itr Sur Sâdârnm Abût
Smrh Smr Tvyâtmâ N Hi Vshishu Pthyh Pribhvh.

असिद्धार्था नैव क्वचिद अपि सदेवा सुरनरे ।
निवर्तन्ते नित्यं जगति जयिनो यस्य विशिखाः ।।
स पशयन्नीश त्वामितर सुर साधारणम अभूत ।
स्मरः स्मर्तव्यात्मा नहि वशिषु पथ्यः परिभवः ।।

(O, Lord, the god of love, *Kamdev*, whose arrows (advances) do not fail any where in the world of gods, demons and men but are always successful, became simply an object of memory by looking upon You as an ordinary god.For an insult to the self-controlled (i.e. Lord *Shiv*) does not conduce to good (was not a good act.[16])

16) *Mhî Pâdâ Ghâtâd Vrjti Shsa Smshy Pdm*
Pdm Vishnohr Brâmyd Buj Pari Ghrûgn Grh Gnm
Muhr Dyour Dousthym Yatyaani Bhrt Jta Tdit Tta
Jgt Rkhîâyâi Tvm Ntsi Nnu Nâmaiv Vibhuta

मही पादा घाताद् व्रजति सहसा संशयपदम् ।
पदं विष्णोर्घ्राम्यद् भुज परि धरूग्ण ग्रह गणम् ।।
मुहुर्द्यौर्दौस्थ्यं यात्यानि भृत जटा ताडित तटा ।
जगद्रक्षायै त्वं नटसि ननु वामैव विभुता ।।

(In order to save the world when You started *Tandau* dance[17], Mother Earth wondered at the strikking of Thy feet, whether it would not come to a sudden end; so felt the spatial region along with the planets oppressed by the movement of Thy iron club like arms; and even the heaven became miserable - its side being stuck by Your waving matted hair. Ah, Your[18] very mightiness is the cause of the trouble.)

17) *Viyd Vyâpî Tara Gn Gunit Fenod Gm Rûchi*
Prvâho Varam Yh Prsht Lghu Drshth Shirsi Te
Jgt Dvîpakarm Jldhi Vlym Ten Krtmi
Tyne Naivonneym Dhrti Mhim Divym Tv Vpuh.

वियद् व्यापि तारा गण गुणित फेनोद गम रूचि ।
प्रवाहो वारां यः पृषत लघु दृष्टः शिरसि ते ।।
जगद् द्वीपाकारं जलधि वलयं तेन कृतमि ।
त्यनेनैववोन्नेयं धृतमहिम दिव्यं तव वपुः ।।

(The river which *pervades* the sky and whose foams look all the more beautiful because of the stars and planets, seems no more than a drop of water when on Your head.[19] That again has turned the world in to island surrounded by waters and by this should be inferred how vast is Your divine body.)

18) *Rthh Khiọnî Ynta Shtdhrtir Agendro Dhnurtho*
Rthane Chndrarkou Rth Chrnpanih Shr Iti
Didhkhioste Koym Tripur Trnm Âdmbr Vidhi
Vidheyaih Kridntyo N Khulu Partntra Prbhu Dhyh

रथः क्षोणी यन्ता शतधृतिर अगेन्द्रो धनुरथो ।
रथा1 चन्द्रार्कौ रथ चरणपाणिः शर इति ।।
दिधक्षोस्ते कोयं त्रिपुर तृणम आडम्बर विधि ।
विधैयेः क्रीडन्त्यो न खलु परतन्त्राः प्रभुधियः ।।

(When You wanted to burn the three cities[20] which were but a piece of straw (to You) the Earth was Your chariot, *Brahma* Your charioter, the great mountain *Meru* Your bow, the Sun and Moon the wheels of Your chariot, *Vishnu* Your arrow. Then why this *paraphernalia*[21] ? The lord is not dependent on others, He is just playing with things at His command.)

19) *Hriste Shastrm Kml Blim Âdhây Pd Yoh*
Yd Ekane Tsmin Nijm Udhrn Netr Kmlm
Gto Bkty Udrekh Parintim Asou Chkr Vpushâ
Tryanam Rkhiyai Tripur Hr Jagrti Jgtâm.

हरिस्ते साहस्त्रं कमल बलिम आधाय पदयो ।
यदेकोने तस्मिन्निजम उदहरन नेत्र कमलम् ।।
गतो भक्तयुद्रेकः परिणतिम असौ चक्रवपुष ।
त्रयाणां रक्षायै त्रिपुरहर! जागर्ति जगताम् ।।

(To worship Destroyer of *Tripura* (Lord *Shiv*), Lord *Vishnu* (*Hari*) rooted out His lotus eye to make up the deficiency when one flower was missing in His offerings to *Shiv* of thousand (lotuses) at Your feet,. This great devotion transformed into a discus[22] which was given as boon to Him by Lord *Shiva* for protecting the three worlds.)

20) *Krtou Supte Jâgrt Tym Asi Flyoge Krtmtâm*
Kv Karm Prdvstm Flti Purushra Dhnmrte
Ats Tvâm Smprkhiy Krtshu Fldan Prtibhuvm
Shrtou Shrdhâm Bddhvâ Drdhprikrh Krmsu Jnh

क्रतो सुप्ते जाग्रत्त्वमसि फलयोगे क्रतुमताम् ।
क्व कर्म प्रध्वस्तं फलति पुरूषारा धनमृते ।।
अतस्त्वाम समप्रक्ष्य क्रतुषु फलदान प्रतिभुवम् ।
श्रुतौ श्रद्धां बद्ध्वा दृढपरिकरः कर्मसु जनः ।।

(You ever remain the connecting link between the sacrifice and the furit of the sacrifice. Sacrifice (*ygnya)* does not bear fruit if it is not accompanied by the worship of the Lord. Therefore knowing You to be the giver of the fruits and putting faith in the *Vedas* people became resolute about the performance of sacrificial rites.[23])

21) *Kriyadksho Dkshh Krutuptir Dhishstnu Bhrtâ*
Rshinâm Ârtvijym Shrnd Sdsyah Surgn

Krtubrmshstvtth Krtufl Vidhaan Vysnino
Dhruvm Kurtuh Shrddhâ Vidhurm Abhichârây Hi - Mkhâh

क्रियादक्षो दक्षः क्रतुपतिर धीशस्तनु भृतां ।
ऋषीणाम आर्त्विज्यं शरणद । सदस्याः सुरगणाः ।।
क्रतुभ्रंशस्त्वत्तः क्रतुफल विधान व्यसनिनो ।
ध्रुवं कर्तुः श्रद्धा विधुरम अभिचाराय ही मखा ।।

(O Lord , giver of refuge, (even) the sacrifice (*ygnya),* where *DakshaPrajapati* the lord of creation, expert in the sacrifice was the sacrificer; *rishes* were priests, gods were supervisors, was destroyed by You.[24]. Although You are bent upon giving fruits of the sacrifices but surely the sacrifices cause injury to the sacrificers in the absence of devotioin.[25])

22) *Prjanâthm Nath ! Prsbhm Abhikm Svam Duhitrm*
Gtm Rohid Bhutâm Rir Myishum Rshysy Vpushâ
Dhnushpâner Ytim Divm Api Sptra Krtm Amum
Trsntm Te'addyapi Tyjti N Mrgvyâdh Rbsh

प्रजानाथं नाथ! प्रसभं अभिकं स्वाँ दुहितरम् ।
गतं रोहिद् भूतां रिर मयिषुम ऋष्यस्य वपुषा ।।
धनुष्पाणे र्यातं दिवम अपि सपत्रा कृतम अमुम ।
त्रसन्तं तेऽद्यापि त्यजति न मृगव्याध रभसः ।।

(O Lord,Your anger at *Brahma* due to His wrong behavior forced You to become a hunter with a bow in hand. Keenly pierced by Your arrow and terror stricken, he has fled to the sky.[26])

23) *Apurvm Laavnym Vivsn Tnoste Vimrshtam*
Muninam Daranam Smjni Skoap Vytikrh
Yto Bhgne Guhye Skrt Api Spryam Viddhtâm
Dhruvm Moksho Ashlilm Kim Api Puruusârth Prsvite.

अपूर्वं लावण्यं विवसन तनोस्ते विमृशताम् ।
मुनीनां दाराणां समजनि सकोप व्यतिकरः ।।
यतो भग्ने गुहये सकृद अपि सपर्या विदधतां ।
ध्रवं मोक्षोऽशलीलं किम अपि पुरूषार्थ प्रसविते ।।

(Oh! Lord the worship of the most private part of your body when it was cut off due to the curse of *rishis* has liberated its worshippers, then how much exalted it would be to worship your body.)

24) *Svlavnyâ Shmsâ Dhrt Dhnushym Ahnây Trnvt*
Purh Plushtm Drshtva Purmthn Pushpa Yudhm Api
Ydi Strainm Devi Ym Nirt Dehardh Gtnad
Avaiti Tvam Addha Vt Vrd Mugdha Yuvtyh

स्वलावण्या शंसा धृत धनुष्यम अह्नाय तृणवत् ।
पुरः प्लुष्टं दृष्ट्वा पुरमथन ! पुरूपायुधम अपि ।।
यदि स्त्रैणं देवी यम निरत देहार्ध घटनात ।
अवैति त्वाम अद्धा वत वरद! मुग्धा युवतय ।।

(O Destroyer of *Tripura*[28] O giver of booms,You reduced *Kamdev* god of love to ash by burning him like piece of straw in a trice.[29]. If *Parvati,* proud of her and beauty fascination because She was allowed to occupy half of Your body on account of Her austerities, ah, surely the young woman is under delusion.[30])

25) *Shmshaneshva Krida Smrhr Pishacah Shchrah*
Chita Bhsma Leph Srk Api Nrkrotî Pari Krh
Amnglym Shiilm Tv Bhvtu Namaivm Akhilm
Tthâpi Smrtrnam Vrd Prmm Mnglm Asi

श्मशानेष्वा क्रीडा स्मरहर पिशाचाः सहचराः ।
चिता भस्मा लेपः सृक अपि नृकरोटी परि करः ।।
अम1ल्यं शीलं तव भवतु नामैवम अखिलम् ।
तथापि स्मर्तृणाँ वरद ! परमं मंगलम असि ।।

(O destroyer of god of love, O giver of boons, cremation grounds are Your playing fields, ghosts are your companians. You besmear Your body with the ashes of burnt bodies and human skulls form Your garland – all this conduct indeed is full of evil. But Your this conduct is for the great good of those who worship You as such)

26) *Mnh Prtyk Chitte Svidhm Avidhâyât Mrûth*
Prhshy Dromanh Prmd Sliloth Smgit Drshh
Ydâ Lokyâ Hladm Hrd Iv Nimjjyâ Mrtmye
Ddh Tyntsttvm Kim Api Yaminstt Kil Bhvân

मनः प्रत्यक् चित्ते सविधम अविधायात मरूतः ।
प्रहष्य द्रोमाणः प्रमद सलिलोतःसंगित दृशः ।।
यदा लोक्या हलादं ह्रद इव निमज्जूया मृतमये ।
दध त्यन्तस्तत्त्वं किम अपि यमिनस्तत् किल भवान् ।।

(You are indeed that unspeakable truth which the *yogis* realise through meditation on Yourself, on controlling the breath according the directions given in the scriptures. . Upon the realisation of Your power yogis shed tears of thrilling joy and swimming as it were, in a pool of nectar, enjoying inner bliss.)

27) *Tvm Arks Tvm Soms Tvm Asi Pvns Tvm Hutvhh*
Tvm Âps Tvm Vyom Tvm Udhrnir Âtma Tvm Iti Ch
Prichchnâmevm Tvyi Parintâ Vibhrtu Girm
N Vid Ms Tt Tt Tvm Vymhi Hu Yttvm N Bhvsi

तवम अर्कस त्वं सोमस त्वम असि पवनस त्वं हुतवहः ।
त्वम आपस त्वम व्योम त्वम उधरणिर आत्मा त्वमिति च ।।
परिछिन्नामेवं त्वयि परिणता बिभ्रतु गिरम् ।
न विस्तत्तत्वं वयमिह हु यत्त्वं न भवसि ।।

(The wise hold limiting opinion about You that You are the Sun, the Moon, the Fire, the Air, the Water. the Space; the Earth and the Self. We do not know that thing which You are not.)

28) *Tryîm Tis Tro Vrtis Tribhvnm Atho Trin Api Suran*
Akârâdyai Vrnais Tribhir Abhiddhttirn Vikrti
Turîym Te Dhâm Dvnibhir Avrûn dhhanm Anubhih
Smst Vystm Tvam Shrnd Grna Tyom Iti Pdm

त्रयीं तिस्त्रो वृत्ती स्त्रिभुवनम अथो त्रीन अपि सुरान ।
अकाराद्यै वर्णै स्त्रिभिर् अभिदधत्तीर्ण विकृति ।।
तुरीयं ते धाम ध्वनिभिर अवरून्धानम अणुभिः ।
समस्त व्यस्तं त्वां शरणद! गृणा त्योमिति पदम् ।।

(O giver of refuge, the three letters AUM, indicate the three *Vedas*[31], the three states,[32] the three worlds[33] and the three Gods[34],but the word AUM mentions You separately. The sound of the word AUM collectively[35] describesYour Absolute transcendent state.)

29) *Bhvh Shrvo Rudrh Pshupti Rthogrh Sh Mhân*
Ttha Bhimeshanov Iti Yd Abhdhânâsh Tkm Idm
Anushmin Prtyekm Prvichrit Dev Shrtir Api
Priyâyâsmai Dhamne Prnihit Nmsyosmi Bhvte

भवः शर्वो रूद्रः पशुपति रथोग्रः सह महान ।
तथा भीमेशानौ इति यद अभिधानाष्टकमिदम ।।
अमुष्मिन प्रत्येकं प्रविचरित देव श्रुतिर अपि ।
प्रियायास्मै धाम्ने प्रणिहित नमस्योस्मि भवते ।।

(O Lord, *Bhava*, *Sarva*, *Rudra*, *Pasupati*, *Ugra*, *Mahadeva*, *Bhima* and *Isana* those eight names[36] are mentioned even[37] by the *Vedas*. To You Who is beloved and effulgent, I bow down.)

30) *Vpsh Prâdur Bhâvâd Anumitim Idm Jnmni Pura*
Purare Naivahm Kvchd Api Bhvntm Prntvan
Nmn Mukth Smprtytnur Ahm Agre Api Pyntimân
Mhesh Kshntvym Td Idm Aprâdh Dvym Api

वपुष्प्रादुर्भावाद अनुमितमिदं जन्मनि पुरा ।
पुरारे ! नैवाहं क्वचिदपि भवन्तं प्रणतवान् ।।
नमन्मुक्तः सम्प्रत्यतनुर अहम अग्रे प्यनतिमान् ।
महेश ! क्षन्तव्यं तदिदम अपराध द्वयम अपि ।।

(O Lord! I feel my present birth is due to the reason that I did not pray to you in my previous life. Now that I prayed and hope to be liberated but then I cannot pray you any more. I beg to be excused for this double fault of mine.)

31) *Nmo Nedisthây Priydv Dvisthây Ch Nmo*
Nmh Kshodisthây Smrhr Mhishthây Ch Nmh
Nmo Vrshishthây Trinyn Yvishthây Ch Nmo
Nmh Srvsmai Te Td Idm Iti Shrvây Ch Nmh

नमो नेदिष्ठाय प्रियदव! दविष्ठाय च नमो ।
नमः क्षोदिष्ठाय स्मरहर! महिष्ठाय च नमः ।।
नमो वर्षिष्ठाय त्रिनयन! यविष्ठाय च नमो ।
नमः सर्वस्मै ते तत् इदम इति शर्वाय च नमः ।।

(O lover of solitude my salutations to You Who is very near[38] as also very far & far away[39]. O Destroyer of the God of love, my salutation to You Who is the minutest as also the largest. O three eyed One (Lord *Shiv*) my salutation to You Who is the oldest[40] as also the youngest. Thus my salutaion to You, Who is all as also transcending all.)

32) *Bhul Rjse Vishvotpttou Bhvay Nmo Nmh*
Prbl Tmse Tt Smhare Hray Nmo Nmh
Jnsukhkrte Stvo Driktou Mrdhay. Nmo Nmh
Prmhsi Pde Nistraigunye Shivây Nmo Nmh

बहुल रजसे विशवोत्पत्तौ भवाय नमो नमः ।
प्रबलतमसे तत्संहारे हराय नमोनमः ।।
जनसुखकृते सत्वो द्रिक्तौ मृडाय नमो नमः ।
प्रमहसि पदे निस्त्रैगुण्ये शिवाय नमोनमः ।।

(Salutations to *Brahma* in Whom *rajas* preponderates for the creation of the universe. Salutations to *Rudra* in Whom *tams* predominates for the destruction of the same. Salutations to *Vishnu* in Whom *satva* predominates for giving happiness to the people, Salutations to *Shiva* who is effulgent and beyond the three attributes.)

To make up the total to 32 the following two hymns are recited by *Hindus* outside Kashmir as 31 and 32 hymn:

1) *Krshparinti Cheth Klesh Vshym Kv Chedm*
Kv Ch Tv Gunsîm Ullingnî Shshvdrdhih
Iti Chkitm Amndikrty Mâm Bhktiradhad
Vrd Chrnyoste Vaky Pushopopharm

कृशपरिणति चेतः क्लेश वशयं क्व चेदं ।
क्व च तव गुणसीमोल्लङ्घिनी शशवदृद्धिः ।
इति चकितम अमन्दीकृत्य मां भक्तिराधाद ।
वरद चरणयोस्ते वाक्य पुष्पोपहारम ।।

(O giver of boons, why is my ill developed mind subject to misery[41] and where in Your divinity – eternal and possessing infinite virtues? Though terror stricken because of this, I am forced by my devotion to offer this hymn at Your feet.)

2) *Asitgirismm Syat Kjjlm Sindhu Patre*
Sur Trû Vr Shakha Lekhni Ptrmurvi
Likhti Ydi Grhitva Shârdâ Srvkalm
Tdpi Tv Gunanamish Parm N Yati

असितगिरिसमं स्यात कज्जलं सिन्धुः पात्र ।
सुर तरू वर शाखा लेखनी पत्रमुर्वी ।
लिखति यदि गृहीत्वा सारदा सवृकालं ।
तदपि तव गुणनामीश पारं न याति ।।

(O Lord, if the blue mountains be ink, the ocean the ink pot, the branch of the heavenly tree[42] be pen, the earth the writing leaf, and by making these if the goddess of leaning writes for eternity, even then the limit of Your virtues will not be reached.)

Explantions

1) This has reference to the revelation of god in the physical form when He appeared in His immanent aspect for the benefit of his devotes.

2) This has reference to *Mimasa* system which is one of the six systems of *Vedanta* which does not recognize god in form and thus he is not the cause of creation, preservation and destruction of the world.
3) This has reference to a common belief among people that if they do something they have a definite purpose for doing so and that they need a physical body to do so. Not only this, for making any physical object one needs three things i.e. some instruments, some materials and a support. Ignorant people want to see these conditions fulfilled in gods act of creation as well. But such expectations are idle for the simple fact that god is God. He can not be judged by human standards.
4) This has again reference to *Mimasa* system They cannot perceive the fact that god is above human perception.
5) This has again reference to *Mimasa* System.
6) This has reference to six orthodox philosophical schools of thoughts that accepted authority of *Vedas*. These are regarded as complimentary views of the one truth seen from different angles.
7) *Sadashiv* is the master of all and giver of boons and all treasures and yet for Himself He enjoys a simple life. To save gods form *asuras* he paricipated in *Sagar Manthn* (churning of oceans). For Himself He kept poison which was one of the objects that came out of ocean to save His creation but gave away all the whealth that came out of it to *devas*. He held all the poison in His throat which made it throat blue, the colour of poison and hence He is refered to as *Neelkanth* (blue throat) as well.
8) This has reference to the destruction of *Tripura sur* a demon who was very powerfull and was destroyed by Lord *Shiv* Himself.
9) This refers to various schools of thoughts as stated above (See *Hymn* 7)
10) This has reference to a *puranic* story. *Brahma* and Lord *Vishnu* had an argument as to who among them is senior. Just then a huge column of fire appeared in the sky. They stopped their arguments and decided to find about this column of fire and the one who came back first to the spot after probing this column would be declared senior. *Brahma* want in the upper region while Vishnu went in the lower region. After travelling for thousands of years they returned back to original spot without finding the upper or lower end of this column. Right at that time *Sadashiv* appeared on the scene and told them that He has decided to manifest Himself for the benefit of His devotees and it is in this context that He manifested a part of Himself as *Brahma* (for creation of universe and as *Vishnu* (for its preservation) and as *Mahesh* (for its cyclic destruction). This is called as Trinity of Gods in *Hindu* belief.
11) This has reference to *Ravana* who was a great devout of *Shiv*. He fought a war with Lord *Rama*.
12) *Ravana* got drunk with power and decided to move the adobe of Lord *Shiv* to his own kingdom in *Lanka* so that he could worship Him there without taking the trouble of going to *Kailash* mountain. At this *Shiv* got very angry and by just moving little finger of his foot *Ravana* tumbled over and could not get resting place any where, not even in *Patal* (nether world). He got deluded by his affluence.
13) *Banasur* was an *assur* devotee of *Shiv*. He was son of *Bali* and grand son of *Prahlada*. Lord *Shiv* worship had made him very prosperous so much so that even the wealth of *Indra*, the Lord of heaven was no match to him.
14) *Shiv* is called *Triyambkum* i.e. three-eyed one. The third eye refers to his mental vision with which he reaches everywhere.
15) See footnote of *Hymn* 8. The blue colour of his throat does not make him look ugly. it rather enhances his looks.
16) This has reference to a *puranic* story. Lord *Shiv* was in deep meditation without any break. But gods wanted that a son should be born to Him to lead them in the battle agaist the demon *Taraka*, as it was professed that only *Shiva*'s son could kill him. Gods sought the help of *Kamadev* the god of love. *Kamadev* threw an arrow of passion over *Shiv*. *Shiv* was distracted in His meditation and as a punishment burnt *Kamdev* to ahes with the fire of his third eye.
17) This has a *puranic* reference. Once a demon prayed for long to *Brahma* for a boon to destroy the world. *Brahma* promised to give the boon at a specific date. This alerted gods who approached Lord *Shiv* for protection. *Shiv* at this began to dance so that the time for graning of the boon might pass un noticed. It was such a mighty dance that the three worlds were terror stricken.
18) *Shiv* danced for the protection of the world but becuase of His mightiness unknowingly caused trouble to many.
19) This has reference to a *puranic* story. King *Bhagirth* prayed to *Brahma* for a long time to allow *Ganges* river flow on Earth to purify ashes of his ancestors. His wish was granted by *Brahma* and Lord *Shiv* held it in his matted hair

to reduce its impact of falling from such height. The volume of water flowing from *Ganges* filled the oceans and created land masses of continents within it.

20) See hymn 9. *Tripurasur*. He had three sons who had received three cities in boon from *Brahma*. To show their power they teased *devas* who prayed to Lord *Shiv* who decided to destroy all the three cities along with their masters.
21) Lord *Shiv* did not need the help of all these but he wanted to test the faithfulness of all of them towards Him.
22) The story goes that *Vishnu* would worship *Shiv* daily with a thousand lotuses. One day *Shiva* in order to test the devotion of *Vishnu* stole away one lotus from his offering of thousand lotuses. At this *Vishnu* plucked one of his eyes and offered that for the missing flower. *Shiv* was moved by this action and as a reward gave him the discus, *Sudashana* with which the latter protected the three worlds.
22) This has reference to *Mimasa* school which believe that the fruits of sacrifice are stored for some future date without any divine intervention. That is being refuted in this hymn.
23) This has reference to *Mimasa* school which believe that the fruits of sacrifice are sotred for some future date without any divine intervention. That is being refuted in this hymn.
24) There is a *puranic* story that *Daksha Prjapati*, Lord *Shiv's* father in law by first wife *Uma*, organised a big sacrificial *Yagnya* in which all gods participated except Lord *Shiv* as He was not invited, because he had insulted His father in law by not respecting him on some previous occasion. Lord *Shiva* destroyed this sacrificial fire through his *ganas* as a revenge for the insult.
25) Though Lord is giver of fruits of sacrifices but in the absence of devotion there is no fruit.
26) The *puranic* story goes like this that *Brahma* had a beautiful daughter (*Sandya* in human form). *Brahma* was overcome by lust and wanted to have sex with her. She escaped by taking the form of a deer. *Brahma* also adopted the same form to chase her into submission. Lord *Shiv* saved situation by firing an arrow at *Brahma*, which hurt Him and ever since He became a combination of deer shaped stars in the sky with an arrow of *Shiv* chasing him that is visible to naked eye even today.
27) As per *puranic* story *Rishis* wives were driven to have sex with Lord *Shiv* when they saw His naked body. This angered *Rishis* and they cursed Him that resulted in the detachment of *Shiv's* sex organ that later on became the object of His worship for the mortal as *Shivlinga*.
(This hymn is found in*Kashmiri* version) only)
28) See Hymn 11.
29) See Hymn 15.
30) *Parvati* performed much austerity to get love of *Shiv*. Taking pity on Her suffering, *Shiv* allowed Her to become part of His body. If *Parvati* or other young women think that *Shiv* accepted Her for Her beauty then they are wrong.
31) *Rig, Yajur* and *Sam Ved*
32) Namely waking dreaming and sleeping states.
33) Earth, *Patal* and *Swarg Lok*
34) Three Gods Namely – *Brahma, Vishnu* and *Rudra*
35) The *mantra* AUM when uttered as one word indicates the absolute *Shiv.*
36) Out of thousand names of Lord *Shiv* the following eights are very common.

    1. *Bhava* – one who is creator.
    2. *Shrva* – one who is destroyer
    3. *Rudra* – one who is terrible
    4. *Pashupati* – one who takes care of all beings.
    5. *Ugr* – one who removes ignorance.
    6. *Maha* – one who is above all.
    7. *Bhima* – one who is very powerful.
    8. *Ishan* – one who is a great governor.

37) "Even" here refers to the fact that these names are referred in *Vedas* which are the earliest reference books.
38) He is near because He is indwelling Spirit of all.

39) He is far because He is beyond mind and speech.
40) He was existing even before creation of universe.
41) According to *Patanjali* there are five kinds of misery namely – Ignorance, Egoism, Attachment, Aversion and Clinging to Life.
42) Refers to mythological tree *Parijata*.

Note

Swami Pavitrananda of *Advaita Ashram* of Calcutta has made the above translation of *hymns*. The translation of *hymns* 23 , 30 and the three *hymns* recited by *Kashmiris* at the start is based on *Hindi* translation made by *Pandit Prem Nath Sadoo* in his book *Mahimnastotrm* (*Hindi*). The above commentary on hymns has been written from references in *Shiv Puran* and other sources.

This commentary along with *stotr* can be viewed on internet (www.koa.com.)

g) *Shrî Rudr Mntr* (*Shri Rudram*)

Shri Rudram occurs in the fourth *Kande* of the *Taittiriya Samhita* in the *Yajur Veda*[1]. It is an eulogy of Lord *Shiv* in His one hundred forms (or powers) of *Rudra* representing life and nature in their more terrible phases hence it is also called "*Shatrudreya*" (i.e. one hundred *Rudras*). It has two parts:

First part has eleven chapters (*anuvaks)* consisting 66 hymns popularly known as "*Namaka*", because most of the verses carry the refrain '*Namaka*' (or *Namo Namah*). The next eleven chapters (*anuvakas)* with 36 *hymns* are known as "*Chamaka*" because the refrain here is '*Cha-me*' (meaning mine also) .

This *Shatrudriya mantra* is used both for carrying out recitation (*pathe*) as well as for performance of sacrifice (*homa*). Usually recitation of one *anuvaka* of '*Namaka*' is followed by one *anuvak* of *Chamaka*. Thus one complete recitation *of* eleven *anuvaks* of *Namaka* followed by *Chamaka* is known as *Rupan*. The repetation of *Rupan* eleven times is known as *Rudra Ekadashini*. This repeated eleven times is known as *Lagurudra* or *Raudra*. Eleven times *Raudra* is known as *Maharudra* and yet eleven *Maharudras* are known as *Atirudra*.

Chanting of *Sri Rudra* is very efficacious. *Kashmiri Pandits* recite it very frequently. Since it takes considerable time in the recitation of this *mantra* daily, generally the following 11 verses from eleventh *anuvaka* of *Namaka* are recited or used in *Abhishekh* of Lord *Shiva*.

1) *Asnkhyâta Shstrani Ye Rudra Adhibhûmyam Teshhâm Shstr Yojnev Dhnvani Tnmsi*

असंख्याता सहस्राणि ये रूद्रा अधिभूम्याम । तेषां सहस्र योजनेव धनवानि तन्मसि ।।

(On earth there are thousands of categories of *Rudras*[2] with thousands of *Rudras* in each category. We keep the bows of all of them unstringed (made uneffective) and keep them far off at a distence of one thousand *yojna*'s[3] (by our prayers).)

2) *Asmin Mhtyrnve Antrikshe Bhva Adhi Teshhâm Shstr Yojnev Dhnvani Tnmsi*

अस्मिन महत्यर्णवि अन्तरिक्ष भवा अधि । तेषां सहस्र योजनेव धनवानि तन्मसि ।।

(In this world of *Vast* sky (*âkâsha*) and *vast* sea whoever *Rudras* are there we keep their bow unstrainged (made

ineffective) one thousand *yojnas* away (with our prayers).)

3) *Nîlgrîvah Shitiknthah Shrva Adh Kshmâchrâ Teshhâm Shstr Yojnev Dhnvani Tnmsi*

नीलग्रीवाः शितिकण्ठाः शर्वाअध क्षमाचरा । तेषां सहस्र योजनेव धनवानि तन्मसि ।।

4) *Nîlgrîvah Shitikntha Divm Rudrâ Upshrtah Teshhâm Shstr Yojnev Dhnvani Tnmsi*

नीलग्रीवाः शितिकण्ठाः दिवं रूद्रा उपश्रताः । तेषां सहस्र योजनेव धनवानि तन्मसि ।।

{3-4 Those who are in this ocean of *samsara*, (beings passing through cycles of life and death). They are in truth *rudras*. Those who fly in the sky *âkasha* with blue necks and white throats such are birds insects etc are also *Rudras*. Again those who inhabit nether worlds (lower worlds known as *patala*) are also *Rudras*. We keep their bows unstrainged (made un-effective) at a distance of one thousand yojnas (i.e. far off) (by our prayers).)

5) *Ye Vrksheshhu Shshhpinjra Nîlgrîva Vilohitâ Teshhâm Shstr Yojnev Dhnvani Tnmsi*

ये वृक्षेषु शष्पिञ्जरा (या सास्पिञ्जरा) नीलग्रीवा विलोहिता । तेषां सहस्र योजनेव धनवानि तन्मसि ।।

(There are *Rudras* who live on trees. Some *Rudras* are green like tender grass (insects etc). Some *Rudras* are blue throated. Some are deep red and live in cremation grounds. We keep their bows unstrainged (ineffective) and keep them for off all at a distance of one thousand *yojnas* (by our prayers).)

6) *Ye Bhutânâm Adhiptyo Vishakhâsah Kpirdinh Teshhâm Shstr Yojnev Dhnvani Tnmsi*

ये भूतनामधिपतयो विशखासाः कपर्दिनः । तेषां सहस्र योजनेव धनवानि तन्मसि ।।

(Those *Rudras* who are like *Bhutas* (which remain unseen), *Vishikhasa* (*Shaven* headed *Rudras* without hair) *Kpirdinh* (*Rudras* who have matted hair). We keep their bows unstrainged (ineffective) and keep them for off all at a distance of one thousand *yojnas* (by our prayers).)

7) *Ye Ptham Pthirkshy Elbrde âyuryudhh* (or *Yvyudhh*)*Teshhâm Shstr Yojnev Dhnvani Tnmsi*

ये पथाम पथिरक्षय ऐलब्रदाऽआयुर्युध (या युर्युध) । तेषां सहस्र योजनेव धनवानि तन्मसि ।।

{Those *Rudras* who are *Prthrkshy* (like thieves who rob and kill travelers by dumping their bodies in the ditches-*elbrada*); *Rudras* who are like *Yuyudh* (killing in space). We keep their bows unstrainged (ineffective) and keep them for off all at a distance of one thousand *yojnas* (by our prayers).}

8) *Ye Tîrthani Prchintih Srkahasta* (or *Srkavnto*) *Nishhnginh*
Teshhâm Shstr Yojnev Dhnvani Tnmsi

ये तीर्थानि प्रचिरन्ति सृकाहस्ता (या सृकावन्तो) निषांगिणं ।
तेषां सहस्र योजनेव धनवानि तन्मसि ।।

(Those *Rudras* who are *Srpa* (with krife or dagger) and with arrows in hand and frequent *Tîrthas* (holy places). We keep their bows unstrainged (ineffective) and keep them for off all at a distance of one thousand *yojnas* (by our prayers).)

9) *Ye Anneshhu Vividhynti Patreshu Pibnto Jnan*
Teshhâm Shstr Yojnev Dhnvani Tnmsi

ये आष्ठु विविध्यन्ति पात्रेषु पिबन्तो जनान ।
तेषां सहस्र योजनेव धनवानि तन्मसि ।।

(Those *Rudras* inhabiting the foods and drinks and causing ailments to those who eat that food or drink it. We keep their bows unstrainged (ineffective) and keep them for off all at a distance of one thousand *yojnas* (by our prayers).

10) *Ye EtaVntsh Ch Bhuanssh Ch Disho Rudra Vitsthire*
Teshhâm Shstr Yojnev Dhnvani Tnmsi.

ये एतावन्तश्च भूयांसश्च दिशो रूद्रा वितस्थिरे ।
तेषां सहस्र योजनेव धनवानि तन्मसि ।।

{*Rudras* are many and still more lodged in the quarters of sky. We keep their bows unstrainged (ineffective) and keep them for off all at a distance of one thousand *yojnas* (by our prayers).)

11) It has 3 parts and each part has further three divisions.

Part I

a) *Nm'stu Rudrebyo Ye Divt Yeshham Vrshm Shhivh*

नमोऽसतु रूद्रेभ्यो ये दिवि येषा वर्षमिषवः ।

(We pay homage to *Rudra* who staying in heaven use rains as arrows, causing ex cessive rains and draughts and thus afflicting people.)

b) *Tebhyodsh Prachîrdsh Dkshînadsh Prtîchîrdsh Udchirdshordhvah**

तेभ्योदश प्राचीर्दश दक्षिणादश प्रतीचीर्दश उदचीर्दशोध्वाः ।

(We offer obeisance in the eastern direction, in the western direction, in the southern direction, in the northern direction and the upward direction.)

c) *Tebyo Nmo Astu Te No'Vntu Te No Mrdyntu Te Ym Dvishhmo*
Yshh Ch No Dveshhti Tmesham Jmbe Ddhmk

तेभ्यो नमो अस्तु ते नोऽवन्तु तेनो मृडयन्तु ते यं द्विष्मो
यश्च नो द्वेष्टि तमेषां जम्भे दध्मः ।

{We pray for our happiness and for destruction of our enemies (*Jmbe* i.e. held in teeth, so that they cant harm us)}

Part II

a) *Nmostu Rudrebyo Ye Antriksha Yeshham Vat Ishhvh*

नमोऽसतु रूद्रेभ्यो ये अतंरिक्ष येषां वर्षमिषवः ।

(We offer salutations to *Rudras* staying in sky (*Antirksh*) who use wind as arrows to produce diseases with strong winds and afflict people.)

b) *Tebhyodsh Prachîrdsh Dkshînadsh Prtîchîrdsh Udchirdshordhvah**

तेभ्योदश प्राचीर्दश दक्षिणादश प्रतीचीर्दश उदचीर्दशोध्वाः ।

(We offer obeisance in the eastern direction, in the western direction, in the southern direction, in the northern direction and the upward direction.)

c) *Tebyo Nmo Astu Te No'Vntu Te No Mrdyntu Te Ym Dvishhmo*
Yshh Ch No Dveshhti Tmesham Jmbe ddhmk

तेभ्यो नमो अस्तु ते नोऽवन्तु तेनो मृडयन्तु ते यं द्विष्मो
यश्च नो द्वेष्टि तमेषां जम्भे दध्मः ।

(We pray for the happiness for us and destruction of our enemies (*Jmbe* i.e. held in teeth, so that they cant harm us).)

Part III

a) *Nmostu Rudrebyo Ye Prithivyam Yeshhâm Annm Ishva*

नमोऽसतु रूद्रेभ्यो ये पृथिव्यां येषामं आम इषवाः ।

(Salutations to those *Rudras* who reside on earth and use food as arrows to afflict people.)

b) *Tebhyodsh Prachîrdsh Dkshînadsh Prtîchîrdsh Udchirdshordhvah**

तेभ्योदश प्राचीर्दश दक्षिणादश प्रतीचीर्दश उदचीर्दशोध्वाः ।

(We offer obeisance in the eastern direction, in the western direction, in the southern direction, in the northern direction and the upward direction.)

c) *Tebyo Nmo Astu Te No'Vntu Te No Mrdyntu Te Ym Dvishhmo*
Yshh Ch No Dveshhti Tmesham Jmbe ddhmk

तेभ्यो नमो अस्तु ते नोऽवन्तु तेनो मृडयन्तु ते यं द्विष्मो ।
यश्च नो द्वेष्टि तमेषां जम्भे दध्मः ।

(We pray for the happiness for us and destruction of our enemies (*Jmbe* i.e. held in teeth, so that they cant harm us).

Explanations

1) In the English Commentary of this book by Dr. *Ravi Prakash Arya* titled "*Yajurveda Samhita*" published by *Parimal* Publication – Delhi it forms Chapter 16.
2) *Rudra* is a terrible form of Lord *Shiva* (see Chapter 4) Who has a large army (*ganas*) to punish those who disturb *cosmic* order (*rta)*. The army, weapons and arrow- are always tightened to punish miscreants.
3) *Yojna* is a measure of distance.
*) While reciting this line one is expected to bow in the directions as indicated with folded hands (*nmaskar*).

h) *Purusha Suktam* (or *Narayana Suktam*)

Purusha Suktam is a group of mantra of the *Vedas*, which describes *Para Brahman* as a *Purusha*. The embodied person, embodied spirit or Man personified as having thousands of heads, feet, eyes etc which is offered as Sacrifice (*Yagna*) called *Purushamedha* for the creation of entire manifestation, symbolizing the process of creation as a divine act.

This *mantra* was revealed to *Rshi Narayan* who is known as the incarnation of Lord *Narayan* and hence these *mantras* are also known as *Narayana Suktain* as well, where under the recitation of

those *mantras* is used as an act of Supreme Devotion (*Bhakti*).

These *mantras* also explain the process of creation by Lord *Brahma* and hence described as *Jnana Yagna* as well. These hymns are popular because they are considered one in three because it describes sacrifice (*yagna*), devotion (*Bhakti*) and knowledge (*Brahma Jnane*) in one act.

It has 22 *mantras*, which are divided into *Purva Narayana* and *Uttare Narayan*. *Purva Narayana* has 16 hymns dedicated to *Purushe* as *Virat Purusha* (see Chapter 1) and *Uttara Narayana* has 6 hymns dedicated to *Purusha* as Sun. It is generally, the *Purva Narayan*, which is used in Rituals (*homa* or *puja*).

1) *Shstrshirsha Purushhh S'hstrakskh S'hstr Pât*
S'bhumim Vishvto Vrtvatytishtht D'shangulm

सहस्त्रशीर्षा, पुरूषः सहस्त्राक्ष सहस्त्र पात् ।
सभूमिं विश्वतो वृत्वात्यतिष्ठत् दशान्गुलम । १ ।

Shstrashirsha is understood to indicate *Virat Purusha* (see Chapter 1) which is the first cause of manifestation holding all the beings in its womb (*Hirangarbha*) before any manifestation actually takes place. Thus all the heads, limbs, feet etc of beings all are in *Parebrhm* or *Narayan* in the initial stage. He is *Purusha pervadas* the entire cosmos and transcends it by ten angular (thickness of finger) which symbolizes this in and out of the cosmos.

2) *Purshh Evedm Srvm Yt Bhutm Yt Ch Bhvym*
Uttamrt Trsye Shano, Yt Annenati Rohti

पुरूष एवेदं सर्वं यत् भूतं यत् च भव्यम् ।
उत्तामृत त्वस्ये शानो, यत् अन्नेनाति रोहति । २ ।

Universe in the present from, in the past and in the future all originate form Him. He is the Lord of immortal gods. He is the Universe. He out grows His latent causal state by taking food (He is here symbolised as human being) to become the patent effect viz the Universe. He has assumed the form of universe to help the *Jivas* work out their *karma*.

3) *Etavansy Mhimâto Jyayanshch Purushhh*
Padosy Vishva Bhutani Tripâd Asyamrtmdivi

एतावानस्य महिमातो ज्यायांश्च, पुरूषः ।
पादोस्य, विश्वा भूतानि त्रिपाद् अस्यामृतंदिवि । ३ ।

The Universe in the three forms (past, present and future) indicate His glory, His power and not His real form. Whatever has been manifested represents only one fourth of His Self (indicating He is beyond comprehension).

4) *Tripât Urdhvm Udaitpurushhh Pado'syeha Bhvtu Punh Tto*
Vishvm Vikramt Sashna Nshne Abhi

त्रिपात् ऊर्ध्वं उदैत्पुरूषः पादोऽस्येहा भवत् पुनः ततो ।
विश्वं विक्रामत् साशना नशने अभि । ४ ।

Three fourths of His body in the form of immutable self-effulgence is in the solar region (this is interpreted to mean that one fourth of *Purusha* is *maya*, while three fourths is the real *Brahman*). It is the *maya*, which is responsible for the repeated creation and dissolutions.

5) *Tsmât Virad Jayt Virajo Adhipurushhh*
S Jato Atyrichyt Pshchat Bhumim Athopurh

तस्मात् विराडजायत विराजो अधिपूरूषः ।
स जातो अत्यरिच्यत, पश्चात् भूमिम्-अथोपुरः ।५।

From the *primeaval* being (आदिपुरूपष) came out *Virat Purusha* Who by His own *maya* effect entered the cosmic body as *Jiva* (the being associated with human body). Thus this *Viratpurusha* became the *devas*, men, animals etc. Then he created earth and filled it with seven *dhatus* (elements).

6) *Yt Purushhen Hvishha Deva Yjnym Atnvt*
Vsnto Asyasît Âjym Grishm Idhmh Shrt Hvih

यत् पुरूषेण हविषा देवा यज्ञम्-अतन्वत ।
वसन्तो अस्यासीत्-आज्यं ग्रीष्म इध्मः शरत् हविः ।६।

Devas after gaining form, thought of achieving subsequent creation by mentally performing a *yagna*. Since various substances for sacrifice (*yagna*) were not created yet, they thought of the *purusha swarupa* (The *purushas* form) as itself as the *yagna dravya* (thing to be offered in *yagna*). For his mental *yagna*, the spring season (*vasant*) became ghee, summer season (*Grishm*) became faggots, Autumn (*Shrat*) became the *havis*.

7) *Tm Yjnm Brhishhi Proukshn Purushhm Jatm Agrth*
Tîn Deva Ayjnt Sadhya Rshhyshch Ye

तं यज्ञं बर्हिषि प्रौक्षन् पुरूषं जातम्-अग्रता ।
तेन देवा अयजन्त साध्या ऋषयश्चये ।७।

The *Purusha* who became the sacrificial animal and was tied to the *yupa* (sacrificial post) was sprinkled with water (as an act of purification) in the mental sacrifice (It is the *purusha* who is going to become the created beings by sacrificing himself) Gods and *Rishis* performed the sacrifice (*yagna*).

8) *Tsmat Yjnat Srvhuth Snbrtm Prshht Âjym*
Pshum Tanshchkre Vayvyan Ârnyan Gramyanchye

तस्मात् यज्ञात् सर्वहुतः सम्भूतं पृषत् आज्यम् ।
पशूं तांश्चक्रे वायव्यान् आरण्यान् ग्राम्यांश्चये ।८।

From the mental sacrifice came out, food such as curd and ghee. Domestic animals (*Gramyan* e.g. cows and horses) and two hoofed animals (*Aranyan*-wild animal) also came out of this sacrifice.

9) *Tsmât Yjnat Srvhuth Rchh Samani Jgnire*
Chhndasi Jgnire Tsmat Yju Tsmat Ajayt

तस्मात् यज्ञात् सर्वहुतः ऋचः सामानि जज्ञिरे ।
छन्दासि जज्ञिरे तस्मात् यजु तस्मात् अजायत ।९।

From the sacrifice came out *Vedas* such as *Rk, Yajur* etc. *Metre* (*chanda*) of *Gayatri* also came out of above sacrifice.

10) *Tsmat Ashva Ajaynt Yeke Chobhyadth*
Gavo Ha Jgnire Tsmât Tsmât Jâte Ajavyh

तस्मात् अश्वा अजायन्त येके चोभयादतः ।
गावो ह जज्ञिरे तस्मात् तस्मात् जाता अजावयः ।१०।

Animals, which have two rows of teeth in the upper and lower jaws such as horses, donkeys etc. were born. Cows, goats, sheep were also born.

11) *Yt Purushhm Vyddhu Ktidha Vyklpyn*
Mukhm Kimsy Kau Bahu Ka Ûru Pada Uchyte

यत् पुरूषं व्यदधुः कतिधा व्यकल्पयन् ।
मुखं किमस्य कौ बाहु का ऊरू पादा उच्यते ।११।

A question is raised by *Brahman Vedatins* (those who are discussing regarding *Brahman*) as to in how many ways they (*devas* and *rishis*) imagined the *purusha* which they sacrified mentally. In particular, detail about his face, arms, thighs and feet are sought.

12) *Brhmosy Mukhm Âsit Bahu Rajnyh Krth*
Ûru Tdsy Yt Vaishyh Pdbhyane Shudro Ajayt

ब्रह्मणोस्य मुखं-आसीत्-बाहू राजन्यः कृतः ।
ऊरू तदस्त यत् वैश्यः पद्भ्यां शूद्रो अजायत ।१२।

The creation of *Varunas* is explained. From the face (or mouth) came out. *Brahmans*, from the arms came out *Kshetriyas*, from the things came out *Vaishyas* and from his feet came out *Shudras*.

13) *Chndma Mnso Jkatshchkshoh Suryo Ajayt*
Mukhat Indrshchagnshch Pranat Vayuh Ajayt

चन्द्रमा मनसो जातश्यक्षोः सूर्यो अजायत ।
मुखात् इन्द्रश्चाग्निश्च प्राणात् वायुः अजायत ।१३।

From his eyes sun was born and form his mind Moon was born, from his face *Indra* and Fire came out, from the vital airs, the wind were born.

14) *Nabhya Âsît Antrikshm Shirshno Dyok Smvrtt*
Pdbhyam Bhumirdishh Shrotrat Ttha Lokan Aklpyn

नाभ्या आसीत् अन्तरिक्षं शीषणो द्यौः समवर्तत ।
पद्भ्यां भुमिर्दिश श्रोत्रात तथा लोकान्-अकल्पयन ।१४।

Ether (Sky) came out from his navel, heaven from his head, earth came out from his feet and quarters came out from his ears.

15) *Sptasyâ Sn Pridhyh Trih Spt Smidh Krtah*
Deva Yt Yjnm Tnvâna Abdhnn Purushhm Pshum

सप्तास्या सन् परिधयः त्रिः सप्त समिधः कृताः ।
देवा यत् यज्ञं तन्वाना अबध्नन् पुरूषं पशुम् ।१५।

This mental sacrifice had seven *Vedic metres* like *Gayatri* as the *paridhis* (border line) (as trees etc had not yet been created from which sticks could be obtained to act as boundary). These seven *paridhis* represents external nature while twenty-one represent internal nature. Humans are bound by internal and external nature. The five external elements are

five elements, days and night, external element are 5 *Jnanendriyas*, 5 *Karmendriyas*, 5 *Pranas*, four *antahkaranas dharma* and *adharma*.

16) *Yjnen Yjnmyjnt Devastani Dhrmâni Prthma*
Nyasn Te Ha Nakm Mhimanh Schnt Ytr Purve

यज्ञेन यज्ञमयजन्त देवास्तानि धर्माणि प्रथमा ।
न्यासन् तेह नाकं महिमानः सचन्त यत्र पूर्वेः ।१६।

In this concluding hymn it is stated that from this mental *yagna devas* worshipped *yagna purusha*. *Prajapati*. From this *yagna* came *dharma*, which is responsible for sustenance of the world. It also describes the fruit of the recitation of those hymns. The fruit is the *nak* (nose), which is of the nature of attaining the *virat* as the Self.

*) These hymns form Chapter 31 of *Yajur Veda Samhita* and have been translated by many learned scholars with different interpolations. The translation given here has been adapted from the translation by *Sayana* from the book '*Sri Rudram* and *Purusha Suktain*' by Swami Amritanand published by Rama Krishna Math, Chennai.

CHAPTER TWENTY FOUR

SANSKRIT STUTIES OF DURGA BHAGWATI

A) ***Dhyan Durga***

Om Simhasthâ Shshi Shekhrâ Mrkt Prkhyaish Ch Chturbibujaih
Shnkh Chkr Dhnuh Shransh ChDdhti Netras -Tribhih Shobhita
Âmukttang Gdhar Knkn Rnt Kanchî Rnn Nûpra
Durga Durgtiharinî Bhvto No Rtnol Lst Kundla

ॐ सिंहस्था शशि शेखरा मरकत प्रखयैश्च चतुर्भिभुजैः ।
शंख चक्र धनुः शरौश्च दधती नेत्रस्त्रिभिः शोभिता ।।
आमुक्ताङ्गदहार कङ्कण रणत काञ्चीरणन्नूपरा ।
दुर्गा दुर्गति हारिणी भवतु नो रत्नोल्लसत्कुण्डला ।।

(She Who is riding a lion and Her head is -bedecked with the crown of the Moon, Whose body radiates with the radiance of like that of *Mrkt* (a mythological gem). In Her four arms She is holding a conch (*Shenkh*); a disc (Ckr); a bow (*Dhnush*) and arrow (*Vân*), Who has three eyes and Whose various parts of body are decorated with armlets, necklace, a tinkling waist bell of gold bangles and dazzling earrings.). That Goddess *Durga* may be the remover of all our distress.

B) ***Durga Vandana***

1) *Nmsste Astu Mharaudre Mhaghor Parakrme*
Mha Ble Mhotsahe Mhabhy Vinashni
Trahi Mam Devi Dushprekshye Shtrûnam Bhyvrddhini

नमस्स्तेऽस्तु महारौद्रे महाघोरपराक्रमे ।
महाबले महोत्साहे माहभय विनाशनि ।
त्राहि मां देवि दुष्प्रक्षये शत्रुणां भयवर्द्धिनि ।।

(O Goddess of terrible form , Supreme valour, immense strength and embedded enthusiasm You are the destroyer of the great fear. I bow to you. It is difficult even to look at Your (dazzling) countenance. Protect me, O goddess, Who enhances the fright in my enemies)

2) *Ntebhyh Srvdâ Bhktya Chndke Duritâphe Rupm Dehi Jym Dehi Ysho Dehi Dvisho Jhi*

नतेभ्यः सर्वदा भक्तया चाण्डिके दुरिता पहे । रूपं देहि जयं देहि यशो देहि द्विषो जहि ।।

(O, *Chandika Devi*, Who always cleans one of all sins, grant to Your avowed devotee good looks, victory, fame

and destroy all the lust and anger which cause my distraction.)

3) *Dehi Saubhagym Ârogym Dehi Mey Parm Sukhm*
Rûpm Dehi Jym Dehi Ysho Dehi Dvisho Jhi

देहि सौभाग्यं आरोग्यं देहि में परमं सुखं ।
रूपं देहि जयं देहि यशो देहि द्विषो जहि ।।

(Grant good fortune, keep us free from all troubles and grant ultimate happiness, good looks, victory, fame and destroy my lust and anger which cause my distraction.)

4) *Videhi Devi Klyanm Dehi Mey Blm Shriym*
Rupm Dehi Jym Dehi Ysho Dehi Dvisho Jhi

विधेहि देवी कल्याणं विधेहि में परमां श्रियम् ।
रूपं देहि जयं देहि यशो देहि द्विषो जहि ।।

(O, *Devi*, grant me prosperity, power, good looks, victory, fame and remove my lust and anger which cause my distraction.)

5) *Âkeshe Chndika Devî Pâtâle Bhvnîshvrî*
Mrty Loke Jyî Devî Hr Tripur Sundrî

आकाशे चण्डिका देवी पाताले भवनीश्वरी ।
मर्त्य लोके जया देवी हर त्रिपुर सुन्दरी ।।

(You are known as *Chandi* in the sky, *Bhvneshvri* in the *Patala*, *Jya* in the world of "dead ancestors" and *Tripursundri* on Earth.)

6) *Nmami Yaminî Nath Lekhâlnkrt Kuntlâm*
Bhvani Bhv Sntâp Nirvâpnim Sudhâ Ndîm

नमामि यामिनी नाथः लेखालंकृत कुन्तलाम् ।
भवानी भव सन्ताप निर्वापणं सुधा नदीं ।।

(I bow to *Mahakali* form of *Bhavani* who is dark like the hair lock and Who provides streams of nectar for drinking to dead ancestors.)

7) *Jyntî Mnglâ Kalî Bhdrkalî Kripalinî*
Durga Rudra Kshma Dhâtrî Svahâ Nmostute

जयन्ती मंगला काली भद्रकाली कृपालिनी ।
दुर्गा रूद्रा क्षमा धात्री सुधा स्वाहा नमोऽस्तुते ।।

(*Jgtambe* is also known by the names *Jyanti, Mngla, Kali, Bhdrkali, Kpalini, Durga, Kshma, Shiva, Dhatri, Svahah* and *Svdha*.)

8) *Drshnath Pâp Kshmym Jpam Mrtyu Vinâshinî*
Pûjith Dukh Dourbhagy Hr Tripura Sundrî

दर्शनार्थ पाप क्षमयं जपां मृत्यु विनाशिनी ।
पूजितः दुख दौभाग्य हर त्रिपुरा सुन्दरी ।।

(By the sight of *Tripursundri* one gets rid from sins, by performing *Jâp* one gets off the fear of death, and by worshiping Her one gets over pain and bad luck.)

9) *Shrî Sharike Shrnye Tvmîv Dâsy Kshmâ Kuru*
Rinum Rogm Bhym Shokm Ripunashai Ch Stvrm

श्री शारिके शरण्ये त्वमीय दासे क्षमा कुरू ।
ऋणं रोगं भयं शोकं रिपु नाशै च सत्वरं ।।

(O, mother *Sharika*, please forgive Your servant who has come to You and remove quickly all his miseries such as bad loans, diseases, fear, sorrow and the fear of enemy.)

10) *Shbdbrhmmyî Svchchhe Devi Tripursundri*
Ytha Shkti Jpm Pujâ Grhân Prmeshvrî

शब्दब्रह्ममयी स्वच्छे देवि त्रिपुरसुन्दरि ।
यथा शक्ति जपं पूजा गृहाण परमेशवरी ।।

(O Thou indistinct *Cosmic* sound (known as *Shbda-Brahma*), immaculate all pervading power (*Svacha Devi*) ruling the three worlds (*Tripurasundri*), Pray accept this worship and the recitation of Your divine names done to my capacity, O *Parmeshvri* (the Supreme *Vâk* called *Para*).)

11) *Nndntu Sadhka Srve Vinshyntu Vidûshhka*
Avstha Shambvi Me'stu Prsnno'stu Guruh Sda

नन्दन्तु साधकाः सर्वे विनशयन्तु विदूषकाः ।
अवस्था शाम्भवी मेऽस्तु प्रसन्नोऽस्तु गुरूः सदा ।।

(May all striving souls (*Saddhika*) be filled with Supreme bliss. May all defiling agencies (*Vidushka*) perish. May I attain the state of *Shambu* (*Shambivi Avastha*) May the Perceptor be pleased with my performance.)

12) *Drshnatpap Shmnî Jpanmrtyu Vinashinî*
Pûjita Dukhdurbagh Hra Tripursundri

दर्शनातपाप शमनी जपान्मृत्यु विनाशिनी ।
पूजिता दुःखदुर्भाग्य हरा त्रिपुरसुन्दरी ।।

(*Tripursundri* by granting a glimpse of Her benign self (bliss of self realization), allays the sin of innate ignorance, by accepting praise through recitation of Her name, removes fear of death and by being pleased with worshipping Her, removes misfortune and pain.)

13) *Nmami Yamininath Lekhâlnkrtkuntlam*
Bhavani Bhvsntap Nirvapn Sudhandîm

नमामि यामिनीनाथ लेखालकृंतकुन्तलाम ।
भवानी भवसन्ताप निर्वापण सुधानदीम ।।

(I make obeisance to *Bhavani* (*Parvati*) Who is bedecked with the crescent as Her hair pin and Who like a stream of nectar washes away the world sufferings.)

14) *Mntrhînm Kriyehînm Vidihînm Ch Yd Glîn*
Tvya Ttkshytam Devî Krpya Prmeshvri

मन्त्रहीन क्रियाहीनं विधिहीनं च यदगतम ।
त्वया तत्क्षयतां देवी । कृपया परमेशवरी ।।

(O Supreme Ruler of the Universe ! Pray forgive me, out of compassion, omission which might have occurred in my prayer for I am lacking in the perfect knowledge regarding Your *Mantra*.)

C) ***Stuties***

a) ***Gâurîstutih***[1] (Hymn to *Gauri*)

This *stutih* is a reflection of *Shiv* philosophy and as such is very common among *Kashmiri Pandits*.[2] It is recited daily at *Ârti* time at *Khirbhawani Tulamulla* and also as a part of *puja* offered by devotees there throughout day. It is recited at other *tirthas* as well and on all important occasions.

1) *Lîlârbdh Sthâpit Lupta Khillokan, Lokatitair Yogibhirntr Hrdi Mrigyam*
Baladitya Shreni-Smana Duti-Punjam, Gaurîm Ambam Amburuhakshim Ahm Îde

ॐ लीलारब्धस्थापित लुप्ताखिललोकान् , लोकातीतैर् योगिभिरन्तर हृदि मृग्याम् ।
बालादित्य श्रेणिसमान द्युतिपुंजां, गौरीं अम्बां अम्बुरूहाक्षीं अहं ईडे ।। १ ।।

(I pay homage to *Gauri*, the lotus-eyed untainted Mother of universe, Who in Her divine play (*leela*) creates, sustains and dissolves all the fields of experience of life, Who is eagerly sought after by '*yogis*' in their heart and Who shines forth in a flood of soothing audience like that of numerous morning Suns.)

2) *Om Âshâ Pâsh Klesh Vinâshm Viddhânâm, Padâmbhoj Dhyân Parânam Purushânam*
Îshîm Îshâ Ardhânghrâm Tâm Tnumdhyâm, Gâurîm Ambâm Amburuhâkshîm Ahm Ide

ॐ आशापाशक्लेशविनाशं विदधानां, पादाम्भोजध्यानपराणां पुरूषाणाम् ।
ईशीं ईशार्धङ्गहरां तां तनुमध्यामं, गौरीं अम्बां अम्बुरहाक्षीं अहं ईडे ।। २ ।।

(I pray to lotus-eyed Mother *Gauri* of the surpassing beauty with a narrow graceful waist, Who is the consort of *Shiv* and Who with loving grace cuts asunder the painful net of expectations (and desires) of those devotes who constantly mediate on Her lotus feet.)

3) *Prtyâhâr Dhyân Smâdhi Sithti Bhâjam Nitym, Chitte Nirvrittikâshâtâm Klyntîm*
Styjnânândmyîm Tam Tditabham, Gaurîm Ambâm Amburuhakshîm Ahm Ide

प्रत्याहारध्यानसमाधिस्थितिभाजां नित्यं चित्ते निर्वृत्तिकाष्ठां कलयन्तीम् ।
सत्यज्ञानानन्दमयीं तां ताडिताभां गौरीं अम्बां अम्बुरूहाक्षीं अहं ईडे ।। ३ ।।

(I prostrate myself before the louts-eyed Mother *Parvati*. Who blesses Her devotees with supreme joy like the flash of lightening, Who Herself is existence-knowledge-bliss and Who graces with the joy of supreme consciousness to those who are adept in focusing their mind in meditation and concentration.)

4) *Chndrâ Pîdânndit Mndsmit Vktram, Chndrâ Pîdâ Lnkrt Lolâ Lkbhârâm*
Indro Pendrâ Bhyrchit Pâdâmbuj Yughâm, Gaurîm Ambâm Amburuhakshîm Ahm Îde

चन्द्रापीडा नन्दित मन्दस्मित वक्त्रां, चन्द्रा पीडा लंङ्कृत लोला लकभाराम् ।
इन्द्रो पेन्द्रा भ्यर्चित पादाम्बुज युग्मां, गौरीं अम्बां अम्बुरहाक्षीं अहं ईडे ।। ४ ।।

(May, this obeisance be to the lotus-eyed Mother *Parvati*, Whose laughing face brings joy to *Shanker* (Who has

crescent moon as diadem on His forehead), Whose hair lock shines with the moonlight of *Shanker*, Whose louts like feet worship is offered by Indra and *Vishnu*, the lords of mental and physical luxury, respectively.)

5) *Nânâkâraih Shkti Kdmbairbhuvnâni, Vyâpy Svâirm Krîdti Yâsau Svymev*
Klyânîm Tâm Klplta Mântibhâjâm, Gaurîm Ambhâm Amburuhakshîm Ahm Ide

नानाकारैः शक्ति कदम्बैर्भुवनानि, व्याप्य स्वैरं क्रीडति यासौ स्वयमेव ।
कल्याणी तां कल्पलता मानतिभाजां, गौरीं अम्बां अम्बुरहाक्षीं अहं ईडे ।। ५ ।।

(My Salutations to the untainted Mother *Gauri* Who is propitious towards Her devotes and fulfils all their desires and Who assuming different forms with numerous powers, *pervades* all the field of experience and holds this play of creation, preservation and absorption out of Her own will.)

6) *Mûlâdhârât Utthit Vntîm Vidhirndhrm, Saurm Chandrm Dhâm Vihây Jvlitângîm*
Sthûlâm Sûkshmâm Sûkshmtrâm Tâm Abhivndyam, Gaurîm Ambâm Amburuhakshîm Ahm Ide

मूलाधारात् उत्थित वन्तीं विधिरन्ध्रं, सौरं चांद्रं धाम विहाय ज्वलिताङ्गीम् ।
स्थूलां सूक्ष्मां सूक्ष्मतरां ताम अभिवन्धां[3], गौरीं अम्बां अम्बुरहाक्षीं अहं ईडे ।। ६ ।।

(I pray to the untainted Mother *Kundalini*, the primeval energy Who rises from Her abode from the lower part of vertical column known as *Muladhara Chakra* and crossing over other *Chakras* (Solar, Lunar etc) reaches to effulgent stage (*Sahasrara Chakra*) and resides there in the physical body (*Sthul Shrir*) mental body (*Suksham Sharir*) and causal body (*Karn Sharir*). She is worthy of adoration.)

7) *Âdikshântâm Akshr Mûrktyâ Vilsntîm, Bhûte Bhûte Bhût Kdmbm Prsvitrîm*
Shbdbrhm Ânndmyîm Tâm Prnâvakhyam[4], *Gaurîm Ambham Amburuhakshîm Ahm Ide*

आदिक्षान्ताम् अक्षर मूर्त्या विलसन्तीं, भूते भूते भूत कदम्बं प्रसवित्रीम् ।
शब्दब्रह्म आनन्दमयीं तां प्रणावाख्यां,[4] गौरीं अम्बां अम्बुरहाक्षीं अहं ईडे ।। ७ ।।

(I propitiate the lotus eyed Universal Mother, Who evolves through alphabetical formations from (a) अ to क्ष (kha) in which the last alphabet is ह (Ha), who produces groups of creation, animate and inanimate in the compositional process of the five elements, Who is the soundless sound of the universe and Whose name as explained by the *Vedas* is *Pranava*, the three letter syllable *Aum*.)

8) *Ysyâ Kukshau Nîlm Akhndm Jgt Andm, Bhûyo Bhûyh Pradur Abût Akshimev*
Bhrtrâ Sârdhm Tam Sphtikâdrau Virhntîm, Gaurîm Ambam Amburuhakshîm Ahm Ide

यस्याः कुक्षौ लीनम अखण्डं जगत्अण्डं, भूयो भूयः प्रादुर अभूत अक्षतमेव ।
भर्त्रा सार्धं तां स्फटिकाद्रौ विहरन्तीम् , गौरीं अम्बा अम्बुरहाक्षीं अहं ईडे ।। ८ ।।

(May this obeisance to the untainted Mother of universe, Who absorbs in Her lap the cosmos ever and ever again; and produces it again and again in its fullness-thus sporting in a playful dance with Her consort *Shiv* on the white marbled mountain-*Kailasha*.)

9) *Ysyâm Ett Protmshesham Mnimâlâ, Sûtre Ydvt Kvâpi Chrm Ch Aprm Ch*
Tamdhyatm Jnan Pdvya Gmnîyâm, Gaurîm Ambâm Amburuhakshîm Ahm Ide

यस्यां एतत् प्रोतमशेषं मणिमाला, सूत्रे यद्वत् क्वापि चंरं च अपरं च ।
तामध्यात्म ज्ञान पदव्या गमनीयां, गौरीं अम्बां अम्बुरहाक्षीं अहं ईडे ।। ६ ।।

(Reverence to the Mother in Supreme Consciousness untainted like a lotus leaf, in Whom is all this universe, animate and inanimate, transfixed like the beads of jewels in a rosary and Who is realized by the *yogis* through the

meditation under spiritual discipline.)

10) *Nityh Styo Nishkl Eko Jgt Îshh, Sâkshî Yâsyâh Srg Vidhau Smhrne Ch*
Vishvtran Krîdnshîla Shivptnîm, Gaurîm Ambâm Amburuhakshîm Ahm Ide

नित्यः सत्यो निष्कल एको जगत् ईशः, साक्षी यास्याः सर्ग विधौ संहरणे च ।
विशवत्राण क्रीडनशीला शिवपतनीं, गौरीं अम्बां अम्बुर हाक्षीं अहं ईडे ।। १० ।।

(Prostrate to the lotus eyed Mother *Gauri* Whose sportive acts of creation, preservation and absorption are witnessed by the one eternal, immense and immaculate Lord of the universe. In this sportive dance Mother goddess is verily the protector of Her devotes.)

11) *Puuja Kâle Bhâvvishuddhh "Viddhâno", Bktya Nitym Jlpti Gaurî Dshkmyh*
Vâchâm Siddhm Smpdm Uchchaih Shiv Bhktîm, Tsyâ Avshym Prvtputrî Viddhati
Gaurîm Ambâm Amburuhakshîm Ahm Ide

पूजा काले भावविशुद्धिः विदधानो, भक्तया नित्यं जल्पति गौरी दशकं यः ।
वाचां सिद्धिं सम्पदं उच्चैः शिव भक्तिं, तस्या अवशयं पर्वतपुत्री विदधाति
गौरीं अम्बां अम्बुरहाक्षीं अहं ईडे ।। ११ ।।

(*Parvati*, the daughter of *Himalaya*, grants graceful speech, great prosperity and devotion of Supreme Lord *Shiva* to one of pure intellect Who recites this tenfold hymn of *Gauri-Parvati* in every puja with pure devotion.)

Explanations

1) Some sources claim it has been composed by *Vidya Dhar* - the 18th Century AD Shaivite Saint from Kashmir. Janki Nath Kaul in his booklet "*Indakshi Stotrum*" says Adi Shankeracharya authored it, but this *Stutih* does not find any mention in the recitations of *Stuties* outside Kashmir.
2) An English translations of this *Stutih* has been written by *Janki Nath Kaul* as a part of *Indrakshi Strotum*, which has been published by *Ramakrishna Ashram*, Srinagar, Kashmir. The author has taken help in the translation from this booklet which is greatfully acknowledged
3) Alternative reading is as follows:
   Dhyeyam Sukshmm Sukshmtnu Tam Tdit Âbhâ (ध्येयां सूक्ष्मां सूक्ष्मतनु तां तडित आभा) (who as subtle and subtler still is contemplated upon by *yogis*-who are endowed with intense devotions" and Who alone is worthy of worship.)
4) Alternate reading *Abhiramam* (Pretty).

b) *Durga Sptshti*

These seven hymns have been taken from "*Durga Sptshti*" which is an eulogy of *Durga* in Her various forms and describes Her victory over various demons such as *Mahishasur, Dhumralochana, Chanda, Munda, Raktbija, Nishumba* and *Sumbha* (see Chapter 5). These seven constitute some of the hymns which describes Her glory and are recited by those who cannot recite the original eulogy which runs into more the hundred verses.

1) *Jnâni Nâm Api Chetansi Devî Bhagvtî Hi Sa*
Blat Âkrishy Mohay Mhâmâyâ Prychchati

ज्ञानि नाम अपि चेतांसि देवी भगवती हिसा ।
बलात आकृष्य मोहाय महामाया प्रयच्छति ।।

{Goddess *Bhagvati* (*Durga*) deludes the mind of even the wise one's with Her powerful personality.}

2) *Durga Smrita Hrsi Bhîtm Ashesh Jntoh, Svsthoh Smrita Mtim Atîv Shubhâm Ddâsi Dâridry Dukh Bhy Hârini Katvt Anyâ, Srvopi Kâr Karnây Dyardrchita*

दुर्गे स्मृता हुरसि भीतिम अशेष जन्तोः । स्वस्थैः स्मृता मतिम अतीव शुभां ददसि ।।
दारिद्रय दुःख भय हरिणि कात्वत अन्या । सर्वोपि कार करणाय दयार्द्रचिता ।।

(O Mother *Durga*! Those who pray to You,You remove their fears. You grace Your devotees who are of good health with wise intellect. There is none other than You Who is always thinking abut the welfare of those who suffer with pain.)

3) *Srv Mngl Mnglye Shive Srvârth Sâdhike Shrnye Trmbke Gauri Naryani Nmostute*

सर्व मंगल मांगल्ये शिवे सर्वार्थ साधिके । शरण्ये रयम्बके गौरि नारायणि नमोस्तुते ।।

(O Mother! You are the auspicious One who confers happiness to all. You are *Shive* (*Parvati*) Who brings prosperity, You bring success to human pursuits, You are *Sharnagt Vtsla* (who is dear and giver of refuge), You have three eye (third eye is the eye of *turya* consciousness i.e. highest state of consciousness). You are remover of all pains, You are *Narayani Devi*, please accept my salutation (obeisance).[5])

4) *Shrnâgt Dînart Paritrân Parâyane Srvsyârti Hre Devi Narâyni Nmostute*

शरणागत दीनात परित्राण परायणे । सर्वस्यार्ति हरे देवि नारायणि नमोस्तुते ।।

(You provide refuge and safety to those who seek it from You. I salute to that Mother *Narayani* Who removes miseries of all.)

5) *Srv Svrûpe Srveshe Srv Shktti Smnvite*
Bhye Bhystrahi No Devi Durge Devi Nmostute

सर्व स्वरूपे सर्वेशे सर्व शक्ति समन्विते ।
भयेभ्यस्त्राहि नो देवि देवि नमोस्तुते ।।

{O Mother *Durga* you are *Srvrupa* (in all forms) *Srveshvri* (goddess above all) and holder of various *shakties* (energies). Please protect us from all fears. I salute you (I pay my obeisance [2])}

6) *Rogân Asheshân Aphmsi Tushtâ Rushtâ Tu Kaman Sklan Abhîshtan*
Tvâm Âshritanâm N Vipt Nrânâm Tvam Âshrita Hya Shrytam Pryanti

रोगाण अशेषाण अपहंसि तुष्टा । रूष्टा तु कामान सकलान अभीष्टान ।
त्वाम अश्रितानां न विपत नराणां । त्वाम आश्रिता हश्रा श्रयतां प्रयान्ति ।।

(O Mother! When you are pleased with some one You free him from all pains (diseases) and if You get angry with some one You destroy all the labour for which one works for its success. Those Who seek refuge under You they never face misfortune. Those Who have sought refuge under You are able to provide refuge to others as well.)

7) *Srva Badha Prshmnm Trailoky Syakhileshvri*
Evm Eu Tvya Karym Asmt Vairi Vinashnm

सर्वा बाधा प्रशमनं त्रैलोक्य स्याखिलेशवरि ।
एवम एव त्वया कार्यम अस्मत वैरि विनाशनम ।।

(O, Mother *Surveshvri* (Lord of all), as You destroyed all those who created obstacles (e.g. *Madhukaitub* etc) in

the same way remove all obstacles and make all the three worlds peaceful.)

Explanations

1) Alternate Translation - Salutations to thee, O divine mother, thou art the auspicious of all auspicious, essence of all good and notice fulfiller of desires, multi-formed, bright one, the shelter of all.
2) Oh. Omnipotent, all powerful and replete with all sorts of energy goddess *Durga*. Protect us from all kind of fear.

c) *Ya Devi Srvbhuteshu*

This is a recitation of 30 hymns from *Durga Sptshti,* when She Vanquished the demons who had subdued *devas,* and is known as *Devas Stutih* of Goddess *Durga*'. The commonly recited hymns are given below:

1) *Ya Devi Srvbhuteshu Vishnumayeti Shbdita*
Nmstsyai Nmstsyai Nmstsyai Nmo Nmh

या देवी सर्वभेतेषु विष्णुमायेति शब्दिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमोनमः ।।

(She Who lives in every being and is known by the name *Vishnu Maya* may receive our repeated and continuous reverence.)

2) *Ya Devi Srvbhuteshu Chetnetybhidhîyte*
Nmstsyai Nmstsyai Nmstsyai Nmo Nmh

या देवी सर्वभेतेषु चेतनेत्य भिधीयते ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमोनमः ।।

{Our repeated and continuous obeisance to the goddess Who is present in all as *Chetna (*consciousness.)}

3) *Ya Devi Srvbhuteshu Buddhirûpen Snsthita*
Nmstsyai Nmstsyai Nmstsyai Nmo Nmh

या देवी सर्वभेतेषु बुध्धीरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमोनमः ।।

(Our repeated and continuous obeisance to the goddess Who is present in all beings as the wisdom.)

4) Substitute *Buddhirûpen* in no 3 with "*Nidrarûpen*" "निद्रारूपेन" with *Nidra rupeen* = (present in all beings as sleep).

5) Substitute word "*Buddhirûpen*" with "*Kshudha Rupeen*" "क्षुधा रूपेन" = *Kshuda Rupeen* (present as hunger).

6) Substitute word *Buddhirûpen* with "*Châyâ Rûpen*" "छाया रूपेन" = *Chaya Rupeen* (present in the form of shadow).

7) Substitute word *Buddhirûpen* with "*Shaktti Rûpen*" "शक्ति रूपेन" = *Shakti Rupeen* (present in the form of energy).

8) Substitute word *Buddhirûpen* with "*Trishna Rûpen*" "तृष्णा रूपेन" = *Trishna Rupeen* (present in the form of thirst).

9) Substitute word *Buddhirûpen* with "*Kshanti Rûpen*" "क्षान्ति रूपेन" = *Kshanti Rupeen* (present in the form of forgiveness).

10) Substitute word *Buddhirûpen* with "*Jati Rûpen*" "जाति रूपेन" = *Baji Rupeen* (present in the form of *Jati*) (social classification).

11) Substitute word *Buddhirûpen* with "*Lja Rûpen*" "लजा रूपेन" = *Ya Rupeen* (present in the form of modesty).

12) Substitute word *Buddhirûpen* with "*Shanti Rûpen*" "शान्ति रूपेन" = *Shanti Rupeen* (present in the form of (longing for) peace).

13) Substitute word *Buddhirûpen* with "*Shrddha Rûpen*" "शृद्धा रूपेन" = *Shraddha Rupeen* (present in the form of faith (in the almighty)).

14) Substitute word *Buddhirûpen* with "*Kanti Rûpen*" "कान्ति रूपेन" = *Kanti Rupeen* (present in the form of radiance).

15) Substitute word *Buddhirûpen* with "*Lkshmi Rûpen*" "लक्ष्मी रूपेन" = *Lkshmi Rupeen* (present in the form of goddess of riches (*Lakshmi*)).

16) Substitute word *Buddhirûpen* with "*Vrtti Rûpen*" "व्रती रूपेन" = *Vrtti Rupeen* (present in the form of natural inclination).

17) Substitute word *Buddhirûpen* with "*Smriti Rûpen*" "समृति रूपेन" = *Smriti Rupeen* (present in the form of memory).

18) Substitute word *Buddhirûpen* with "*Dya Rûpen*" "दया रूपेन" = *Daya Rupeen* (present in the form of kindness).

19) Substitute word *Buddhirûpen* with "*Tushti Rûpen*" "तुष्टी रूपेन" = *Tushti Rupeen* (present in the form of as a sense of satisfaction).

20) Substitute word *Buddhirûpen* with "*Matri Rûpen*" "मात्री रूपेन"= *Matri Rupeen* (present in the form of as the feeling of motherhood).

d) *Panchastavi* Hymns*

Panchastavi is an eulogy of Mother *Durga* by an unknown author of *Kashmiri* oirign. This is very popular among *Kashmiri Pandits*. There are 146 hymns devided into five sections in this recitation. The hymns given here are frequently recited. Janki Nath Kaul has produced an excellent translation of all these hymns which has been published by Rama Krishna Ashram Srinagar, Kashmir. The translation given here are based on the this book.

1) All the names given in this hymn dedicated to *Durga* represent various statements of *Shaivaphilosophy*)..

1)

Ddatîshtan Bhogan Kshpyti Ripûn Hnti Vipdo
Dhtyadhîn Vyadhîn Chamyti Sukhani Prtnute
Htadntr Duhkhm Dlyti Pinshtîshtvirhm
Skriddhyata Devi Kimiv Nirvdym N Kurute

ददातीष्टान्भोगान् क्षपयति रिपून् हन्ति विपदो ।
दहत्याधीन्व्याधीन् छमयति सुखनि प्रतनुते ।।

हठादन्तर्दुःखं दलयति पिनष्टीष्टविरहं ।।
सकृद्ध्याता देवी किमिव निरवद्यं न कुरुते ।

(By prolonged meditation on *Devi*, She bestows all enjoyments one wishes for, destroys all enemies, drives away calamities, burns all impurities that cause mental pain, subdues the diseases of mind and body, enhances happiness, stamps out sorrows of mind forcibly and cures the pangs of separation. What is there that the divine Mother does not do for Her devotees? (She does everything for the sake of Her devote).)

2) *Pita Mata Brata Suhrdanuchrh Sdm Grihinî*
Vpuh Putro Mitrm Dhnmapi Ydamah Vijihti
Tda Me Bhindana Spdi Bhy Mohânda Tmsam
Mha Jyotsne Matr Bhv Krunya Snnidhikrî

पिता माता भ्राता सुहृर्दनुचरः सदम गृहिणी ।
वपुः पुत्रो मित्रं धनमपि यदा मां विजहति ।।
तदा मे भिन्दानां सपदि भयमोहान्ध तमसं ।
महाज्योत्सने मातर्भव करूणयां सन्निधिकरी ।।

(At the moment when my father, mother, brother, loving friends, companions, house members, wife, (my own body), son, acquaintance and even wealth shall leave me then, out of Your intense grace, destroy my ignorance, attachment and fear instantly and reveal Thyself into me, O Mother, infinitely gracious, like the moonshine.)

3) *Mnushyastiryncho Marut Iti Lok Trymidm*
Bhvambhodhau Mgnm Trigunlhrî Kotiluthitm
Ktakshshchedtr Kvchn Tv Math! Krunya
Shrîrî Sdyo'ym Vrjti Parmannd Tnutaam

मनुष्यास्तिर्यन्चो मरूत इति लोक त्रयमिदं ।
भवाम्भोधौ मग्नं त्रिगुणलहरी कोटिलुठितम् ।।
कटाक्षशचेदत्र क्वचन तव मातः करूणया ।
शरीर सद्योऽयं ब्रजति परमानन्द तनुताम् ।।

{O Mother! Without the right energy the beings of the three worlds – human beings (*manushye*) irrational birds and beasts (*tiryâncha*) and demigods (*Marut*) wallow in the depths of Your ocean of existence, tossed by their three inherent qualities (*Sattva, Rajas* and *Tamas Gunas*). But Your compassionate look of favour at an embodied soul grants him instant supreme bliss of self realization.}

4) *Asnkhyaih Prâchînar jnni ! Jnnaih Karmvilyat*
Gte Jnmnyntm Gurûvpushmasâdy Girishm
Avâpyâjnâm Shivîm Krmtnurpi Tvam Viditvân
Nyeym Tvpujâ Stuti Virachnenaiva Divsân

असख्यैः प्राचीनैर्जननि जननेः कर्मविलयाद् ।
गते जन्मन्यनतं गुरूवपुषमासाद्य गिरिशम् ।।
अवाप्याज्ञां शैवीं क्रमतनुरपि त्वां विदितवान् ।
नयेयं त्वपूजा स्तुति विरचनेनैव दिवसान् ।।

(O Mother! producer of the successive births, when all good and bad action get exhausted and in the last birth of human form when I have obtained *Shiva* as the preceptor, Who revealed the secret of *Shiva Siddhanta* for the fulfillment

of reflection on the oneness of self, I pray I may pass rest of my life in Your worship.)

5)

Ajânnto Yanti Kshym Vshmnyony Kl Hai
Rmi Mayagrnthau Tv Priluthnth Smyinh
Jgn Mâtr Jnm Jvr Bhy Tmh Kaumudi Vym
Nmste Kurvanâh Shrnm Upyamo Bhgvtîm

अजानन्तो यान्ति क्षयम वशमन्योन्य कल है ।
रमीमायाग्रन्थौ तव परिलुठन्तः समयिनः ।।
जगन्मात र्जन्म ज्वर भयतमः कौमुदि वयं ।
नमस्ते कुर्वाणाः शरणमुपयामो भगवतीम् ।।

(O Mother of this cosmic world ! conventional sectarians (following various beliefs) not knowing Your Supreme Reality keep on fighting among themselves over discussions not knowing Your real self and thus get entangled in the cycle of life and death. O You soothing moonlight, the dispeller of fear and fever of humans, paying obeisance to You we bow with complete surrender to Your sovereignty of Supreme Self.)

6)

Re Mudhah! Kimym Vrithaiv Tpsâ Kayh Parikilshyte
Yjnairva Bhudkshinaih Kimitre Riktî Kriynte Grihah
Baktish Ched Avinashinî Bhgvtî Paddvyi Sevytâ
Munindram Burûha Tptrsubhgâ Lkshmih Puro Dhavti

रे मूढाः । किमयं वृथैव तपसा कायः परिक्लिफ्यते ।
यज्ञेर्वा बहुदक्षिणैः किमितरे रिक्ती क्रियन्ते ग्रहाः ।।
भक्तिप चेदऽविनाशिनी भगवती पादद्वयी सेव्यता ।
मुनिन्द्रम्बुरूहा तपत्रसुभगा लक्ष्मी पुरो धावति ।।

(O, you stupefied people, why do you torment your bodies by undergoing ceremonial sufferings and impoverish your living conditions by paying heavy rewards for accomplishing sacrificial rites? If you had unreserved devotion to the feet of the Immortal Goddess *Lakshimi* the goddess of spiritual prosperity, adorned with the royal canopy & bloomed lotuses, it would have led you to the glory of the spiritual truth.)

7)

Maya Kundilini Kriya Mdhumti Kali Kla Malini
Matngî Vijya Jya Bhgvtî Devi Shiva Shambhvî
Shktih Shnkrvllbha Trinyna Vagvadinî Bhervî
Hrimkari Tripura Praprmyî Mata Kumarîtysi [7]

माया कण्डलिनी क्रिया मधुमती काली काली मालिनी ।
मातङ्गी विजया जया भगवती देवीशिवा शाम्भवी ।।
शक्तिः शंकरवल्लभा त्रिनयना वागवादिनी भेरवी ।
ह्रींकारी त्रिपुरा परापरमयी माता कुमारीत्यसि ।।

Thou art (O *Bhagwati*):
Maya, (the illusion of creation created by Lord *Shiv*).
Kundalini (the hidden energy in body).
Kriya (action that produces results).
Madhumati (the essence of joy).
Kali (the power that wields time).
Kala (the subtlest aspect of objectivity or creating).
Malini (the power of letters).
Matange (the graceful being, who grant boons).
Vijaya (the victory over sense objects).

Jaya (who grants, release from fruits of action).
Bhagwati (who is goddess).
Devi (the self luminous divinity).
Shiva (the Lord *Shiv*).
Shambvi (who is in the state of *Shivhood*).
Shaktih (the power of *Shiv* to manifest).
Shankera Vallabha (the beloved of *Shankara*).
Trinaina (the three eyed Mother).
Vag Vâdini (who persuades speech (*Vak*).
Bhairvi (the power of eternal prosperity of *Bhairva* (*Shiv*).
Hrimkâri (in whom the love of *Shiv* Shines supreme).
Tripura (the primal energy – *Para Shakti* transcending the three '*gunas*'.
Praparmayi – who is both self revelation (*prakash*) and self consciousness (*Vimarsha*) herself..
Mata (the source of all energies).
Kumari (the virgin, who is divine effulgence that destroys sense of duality

e) *Sunder Lahiri Stutih**

**Sunder Lahiri* is a composition of hymns dedicated to *Durga* by *Adi Shankaracharya*. It has 100 hymns. The three hymns, given here are popular among *Kashmiri Pandits* as well.

1)

Bhavani! Tvm Dâse Myi Vitr Drshtim Skrûna
Miti Stotum Vanchan Kthyti Bhvani Tvmiti Yh
Tdaiv Tvm Tsmai Dishsi Nijsayujypdvîm
Mukund Brmendr Sfutmukut Nîrajit Pdâm

भवानि! त्वं दासे मयि वितर दृष्टिं सुकरूणा ।
मिति स्तोतुं वाञ्छन्कथयति भवानि् त्वमिति यः ।।
तदैव त्वं तस्मैदिशसि निज सायुज्यपदवीं ।
मुकुन्द ब्रह्मेन्द्र स्फुटमुकुट नीराजितपदाम् ।।

(O *Bhavani*, please bless me, Your servant, with Your kind vision. One Who prays You with the prayer "May I become you", to him You bestow with knowledge of Supreme Reality, which is being worshiped by *Brahma*, *Vishnu* and *Inder* etc. while wearing their shining crowns over their heads.)

2)

Sudha Sindhor Mdhye Survitpivatî Privrite
Mnidvîpe Nîpopvnvti Chintâmnigrhe
Shivakare Mnche Prmshiv Prynk Nilyam
Bhjnti Tvam Dhnyah Kti Ch N Chidanndlhrîm

सुधा सिन्धोर्मध्ये सुरविटपिवाटी परिवृते ।
मणिद्वीपे नीपोपवनवति चिन्तामणिगृहे ।।
परमशिव पर्यङ्क शिवकारे मञ्चे निलयां ।
भजन्ति त्वां धन्यां कति च न चिदानन्दलहरीम् ।।

(In the middle of ocean of nectar (ambrosia), in the garden full of *Klpvkshas* (myothological tree which provides all human wants) situated, in *Mani Dvip* (Island of gems) with the forest of *neem* trees, in a house made of *Chintamani* gems, sitting on a triangular bed of *Shiv*, You are embodiment of bliss and truth. Those who worship You thus, they are rewarded.)

3)

Tvdnyh Pânibhyâmbhy Vrdo Daivtgn
Stvmeka Naivasi Prktitvrâ Bhîtybhnya
Bhyattratum Datum Phlmpi Ch Vancha Smdhikm
Shrnye Lokanam Tv Hi Chrnavev Nipunau.

त्वदन्यः पाणिभ्यामभय वरदो दैवतगण ।
स्तवमेका नैवासि प्रकटितवरा भीत्यभिनया ।।
भयात्त्रातुं दातुं फलमपि च वाञ्छा समधिकं ।
शरण्ये लोकानां तव हि चरणावेव निपुणौ ।।

(O, mother, Who provides shelter to all the three worlds; all the gods other than You, use both their hands to grant boons of fearlessness and prosperity, but You do not use Your hands while performing such actions. Touching your feet is sufficient enough to get the boon of fearlessness and grant wishes.)

f) *Indrâkshî Stotram*

Indrakshi Stotram is very popular amongst *Kashmiri Pandits*. It is an eulogy of *Durga mata* in Her Sixty four forms. It is reported that it is popular among south Indian *Hindus* as well. *Indrakshi* is the spouse of *Indra*.[9] Thus like *Indra* She is the presiding deity of all gods.

Each word of the hymn is a *mantra* which grants desires to its recitants.

This *Stotra* has sixteen verses. Verse 1 introduces the deities of the triad *Tripurasundari as Indrakshi*, Supreme Goddess, Who is Mother of universe, creatrix of the Trinity in which She emanates as *Gauri* (*Parvati*) *Shakambari* (*Lakshmi*) and *Durga* (*Sarasvati*). Verses 2-9 describe sixty four names of the Supreme *Indrakshi* from *Katyayani* to *Shankardharharini* which may represent the knowledge of 64 famous *tantras* known as *Bhairva Agamas* or 64 special powers of the Supreme deity. (see Annexure A3 for detailed description of these 64 forms) Verses 10-16 lists the fruits of recitation of the *stotra*.

The main *stotra* begins with "*Indra uvacha*" (*Indra* said). This has been interpreted as the revelation of the powers of *Indra* through His *Shakti* (*Indrakshi*).

Recitation of *Indrakshi stotra* begins with "*Indra Uvacha*" and ends with the end of 9th verses. Verses 10-16 which describe benefits of such recitation are not generally recited.

*) An English Translation along with annotation has been written by *Janki Nath Kaul* (*Kamal*) published by *Sri Ramekrishna Ashram*, Srinagar, Kashmir in 1995. Translations used in this book are from this reference.

Before recitation begins one is supposed perform *mantra kriya*[2] (see Chapter 3).

Mantra Kriya

1) *Ganash Vndna*

Om Shri Ganeshay Nmh (ॐ यी गणेशाय नमः)

2) *Kilkm*

Om Asy Shri Indrakshistotr Mntrsy
Purndr Rishih, Anushtup Chndh. Sri Indrakshi Bgvti Devta,
Hrim Bijh, Shrim Shktih, Klim Kilkm, Gaytri
Savitri Srsvti Kvchm, Atmno Vanmnh Kayoparjit Papnivarnarthe
Skl (Amuk[3]*) Kamna Siddhyrthe Pathe Viniyogh*

ॐ अस्य श्री इन्द्राक्षीस्तोत्रमन्त्रस्याए
पुरन्दर ऋषिःए अनुष्टुप् छन्दः श्री इन्द्राक्षी भगवती देवताए
ह्रीं बीजम्ए श्रीं शक्तिःए क्लीं कीलकम्ए गायत्रीए
सावित्रीए सरस्वती कवचम्ए आत्मनो वाङ्मनः कायोपार्जित पापनिवारणार्थेए
सकल (अमुक) कामना सिद्धयर्थेए पाठे विनियोगः ।

{*Shri Purandra* gave this *Indrakshistotra mantra* in *Anushtup chandah*[4], *Shri Indrakshi Bhagwati* is the presiding deity, '*Hrim*' is the seed *mantra, Bhuvaneshvri* the ruler of the worlds is the Power, *Maheshvari* is the pivot and *Gayatri, Savitri, Saraswati* form the armour (for protection from evil). Under this setting a recitative application of the hymn is declared for removal of sins, committed through word, mind or deed and for accomplishment of (such and such) desires.}

3) *Nyasa* (see Chapter 6)
(use any *mantra* eg. *Om Nmh Shivay*) or following:

i) *Om Lkshmyai Angusthabhyam Nmh* (ॐ लखमीश्वराय अन्गुष्ठाभ्याम नमः)
ii) *Om Bhuvneshvryai Trjnibhyam Nmh* (ॐ भुवनेश्वराय तर्जनीभ्याम नमः)
iii) *Om Maheshvryai Mdhyamabhyam Nmh* (ॐ महेश्वराय मध्माभ्याम नमः)
iv) *Om Vjrhstayai Anamikabhyam Nmh* (ॐ वजर्हस्राय अनामिकाभ्याम नमः)
v) *Om Shstrnynayai Knishtkabhyam Nmh* (ॐ शस्तृनयायै कनिष्टकाभ्याम नमः)
vi) *Om Indrakshi Bhgvtyai Krtlkrprshathabhyam Nmh* (ॐ इन्द्राक्षी भगवतियै कर्तलकर्पृष्ठाभ्याम नमः)

4) *Shdng Nyash*

i) *Om Lkshmiyai Hrdyay Nmh* (ॐ लक्षमियै हृदयायै नमः).
ii) *Om Bhuvneshvryai Shirse Nmh* (ॐ भवनीश्वरायै शिर्से नमः).
iii) *Om Maheshvrayai Shikhayai Vshat* (ॐ महाश्वरायै शिखायै नमः).
iv) *Om Vjrhstayai Kvchay Hum* (ॐ वजर्हस्तायै कवचाय हु).
v) *Om Shstrnynayai Netrabhyam Vaushat* (ॐ शस्त्रनयायै नैत्रभ्याम वाष्ट).
vi) *Om Indrakshî Bhgvtyai Astrai Pht*) Striking hard left hand palm with *tarjini* and *madyama* fingers of right hand palm to produce sound. (ॐ इन्द्राक्षी भगवत्यै अस्त्रायै फट).

5) *Pranayam*
With any *mantra* or *Om Namah Shivay.*

6) *Meditation* (*Dhyan*)

Om Indrakshim Divbhujam Devim Pît Vstr Shubham, Vâme Hste Vjrdhram Dkshine Chabyprdam
Shstrnetram Suryabham Nanalnkar Bhushitam, Prsnvdnam Nityam Apsrogn Sevitam
Shri Durga Saumivdnam Pashamkushdhram Pram, Trailoky Mohinim Devîm Bhvinîm Prnmamyhm

ॐ इन्द्राक्षीं द्विभुजां देवीं पीतवस्त्रधरां शुभाम् । वामे हस्ते वज्रधरां दक्षिणे चाभयप्रदाम् ।
सहस्रनेत्रां सूर्याभां नानालंकार भूष्तिाम् । प्रसन्नवदनां नित्याम अप्सरोगण सेविताम् ।
श्री दुर्गा सौम्यवदनां पाशाकुशधरां पराम् । त्रैलोक्य मोहिनीं देवीं भवानी प्रणमाम्यहम् ।।

{The two armed *Indrakshi* is lustrous with yellow garments bearing thunderbolt in the left hand and displaying the *mudra* of *Abhy* (fearlessness) with the right hand.

She has the vision of thousand (numerous) eyes, as bright as the Sun and is decoraded with various ornaments. She is served by *Apsaras* (divine female angels) and She is always smiling. I bow to the exalted Goddess *Durga* from Whose face flows '*soma*' nectar. Bearing a goad and a noose in Her two hands She is the fascinating goddess of three worlds. Taken collectively She is *Tripursundari*.}

7) *Bhij Mantr* (to be recited 3 times)

Ath Gaytri-Om Shchîptye Vidmhe Pakshasnay Dhimhi Tnno Indrh Prchodyat

अथ गायत्री . ॐ शचीपतये विद्महे । पाकशासनाय धीमहि तन्नो इन्द्रः प्रचोदयात् ।।

8) *Mul Mntra*

(The original formula) Recite 10 times:

Om Hrim Shrim Indrakshim Shrim Pem Svâhâ.

ॐ ह्रीं श्रीं इन्द्राक्षीं श्रीं पें स्वाहा ।

Main *Stotr*

Indr Uvac:

1) *Indraksi Nâm Sâ Devi Daivtai Samudahrta*[5]
Gauri Shakmbhrî Devî Durga Namenti Vishruta

इन्द्राक्षी नाम सा देवी दैवतैः समुदाहृता
गौरी शाकम्भरी देवी दुर्गा नाम्नेति विश्रुता ।।१ ।।

(That goddess named *Indrakshi* is celebrated with the names *Gauri*, *Shakambari* and *Durga*. This was heard in a relevation.)

Her other names are:

2) *Kâtyâynî, Mahâdevî, Chndgntâ*[6], *Mhâtpa,*
Gaytrî, Sa Cha Savitrî, Bhrhmnî, Bhrmvadinî

कात्यायनी महादेवी चण्डघण्टा महातपा
गायत्री सा च सावित्री ब्रह्माणी ब्रह्मवादिनी ।। २ ।।

3) *Narâynî, Bhdrkâlî, Rudrânî, Krshnpinglâ,*
Agnijvâlâ, Raudrmukhî, Kalrâtrî, Tpsvinî.

नारयणी भद्रकाली रूद्राणी कृष्णपिंगला
अग्निज्वाला रौद्रमुखी कालरात्रिः तपस्विनी ।। ३ ।।

4) *Meghshyâmâ, Shsrâkshî, Vishnumâyâ, Jlodrî,*
Mhodrî, Muktakeshî, Ghorrûpâ, Mhâblâ

मेघशयामा सहस्राक्षी विष्णुमाया जलदरी
महोदरी मुक्तकेशी घोररूपा महाबला ।। ४ ।।

5) *Ânndâ, Bhdrjânndâ, Roghtri*[7] *, Shivpriyâ,*

Shivdûtî, Krali, Ch Prtykshâ, Prmeshvri,

आनन्दा भद्रजानन्दा रोगहर्त्री शिवप्रिया
शिवदूती कराली च प्रत्यक्षा परमेशवरी ।। ५ ।।

6) *Indrânî, Chdnrrûpâ, Ch Indrshktî Prâynâ,*
Mhishâsursmhrtrî, Châmundâ, Grabhadevtâ,

इन्द्राणी चन्द्ररूपा च इन्द्रशक्ति परायणा
महिषासुरसंहर्त्री चामुण्डा गर्भदेवता ।। ६ ।।

7) *Vârâhî, Nârsîmhî, Ch Bhima, Bairvnâdinî,*
Shrutih, Smritih, Dhritih, Medha, Vidya, Lkshimi, Srsvti

वाराही नारसिंही च भीमा भैरवनादिनी
श्रुतिः स्मृतिर्धृतिर्मेधा विद्या लक्ष्मी सरस्वती ।। ७ ।।

8) *Annta, Vijya, Purnâ, Mânstosha, Aparajitâ,*
Bhâvanî, Parvti, Durga, Haimvty, Ambika, Ashivâ

अनन्ता विजया पूर्णा मानस्तोषा पराजिता
भवानी पार्वती दुर्गा हैमवत्यम्बिका शिवा ।। ८ ।।

9) *Shiva, Bhavanî, Rudrânî, Shnkrârdhshshrînî,*
Etairnam Pdairdivyaih Stuta Shkren Dhimata[8].

शिवा भवानी रूद्राणी शङ्करार्धशरीरिणी
एतैर्नामपदैर्दिव्यैः स्तुता शाक्रेण धीमता ।। ६ ।।

(Goddess *Indrakshi*) is praised with these (prominent 64) divine names by wise *Indra*.*

Phal-Shrutih (consequential)

10) *Âyurogymaishrvym Sukh, Smpti Karkm Kshyapsmârkushtâ Di Tap Jvr Nivârkm*

आयुरारोग्यमैश्वर्यं सुखसम्पत्तिकारकम् क्षयापस्मारकुष्टादि तापज्वरनिवारकम् ।। १० ।।

{Recitating these names) bestows long and healthy life, supremacy, delight, prosperity and cures consumption, arthritis, leprosy affection and typhoid}

11) *Shtmâvrtyedystu Muchyte Vyadibndhnat*
Âvrtyet Shsren Lbhte Vanchaitm Phlm
Râjâvshm Avapnoti Stymev N Smshyh

शतमावर्तयेद्यस्तु मुच्यते व्याधिबन्धनात्
आवर्तयेत्सहस्रेण लभते वाञ्छितं फलम्
राजयवशयम अवापनोति सत्यमेव न संशयः ।। ११ ।।

(He who recites the *Stotra* hundred times is relieved of the physical pain, who recites a thousand times, achaives the desires from getting free access to the king he becomes master of all. It is sure, there is no doubt about this.)

12) *Lkshmekm Jpedystu Sakshdevîs Pshyti*

लक्षमेकं जपेद्यस्तु साक्षाद्देवी स पशयति ।। १२ ।।

(He who repeats internally in the mind only a lac times this recitation, he will have direct perception of the goddeses.)

13) *Trikalm Pthte Nitym Dhndhany Vivrdhnm*
Ardratre Pthenitym Muchyte Papbndhnat

त्रिकालं पठते नित्यं धनधान्यविवर्धनम्
अर्धरात्रे पठेन्नित्यं मुच्यते पापबन्धनात् ।। १३ ।।

(He who recites three times a day regularly, increases the store of his fortune and food. Recitation every mid-night relieves one from the bondage of sin.)

14) *Indrastotrm Idm Punym Jpih Phlmapnuyat*
Vinashaytu Roganam Apmrityum Hrtyut

इन्द्रस्तोत्रमिदं पुण्यं जपतः फलमाप्नुयात्
विनाशाय तु रोगाणामपमृत्युं हरत्युत ।। १४ ।।

(This purifying hymn sung by *Indra* assures fruits on repeating internally the divine names, destroys diseases and words off untimely death.)

15) *Râjyârthî Lbhte Râjym Dhnârthi Vipulm Dhnm*
Ichchâkamum Tu Kamârthi Dhrmârthî Dhrmmvyym

राज्यार्थी लभते राज्यं धनार्थी विपुलं धनम्
इच्छाकामं तु कामार्थी धर्मार्थी धर्ममव्ययम् ।। १५ ।।

(He who wants power gets it and who is desirous of wealth get it in abundance. Self-willed desires are fulfilled by the desirous and the seekers of righteousness realizes the eternal truth.)

16) *Vidhyârthi Lbhte Vidhyâm Moksharthî Prm Pdm*
Indren Kthim Stotrm Stym Stym N Smshy

विधार्थी लभते विद्यां मोक्षार्थी परमं पदम्
इन्द्रेण कथितं स्तोत्रं सत्यं सत्यं न सशंयः ।। १६ ।।

(One who seeks knowledge gets established in its, who wants '*moksha*' (liberation) is endowed with the highest state of consciousness.) This hymn is revealed by *Indra*, the Lord of Gods and is authentic beyond doubt)

इति इन्द्राक्षीस्तोत्रं सम्पूर्णम
Iti Indrakshi Stotrum Sampurnm
(This ends the *Indrakshi Stotrum*)

Explanations

1) *Indra* is also known by the name of *Sâhasrâksha* (one with thousand eyes) and therefore His spouse is known as *Sahasrakshi* or *Indrakshi*.

2) It is not common practice to perfrom *mantra kriya*.
3) State desire if any for which recitation being offered
4) *Anushtp Chndh* means metre with eight syllables in a quarter verse (see Chapter 3).
5) Alternate reading देवतासमुदाहृता (*Devtasmudahrta*)
6) Alternate reading चन्द्रघन्टा (*Chndrgnta*)
7) Alternate reading रोगहन्त्री (*Roghntri*)
8) Recitation of this line and subsequent lines (*Phal Shrutih*) is optional.

g) *Bhavani Nama Sahasra Stutih*

Introduction

Bhawaninamashasra Stutih is an eulogy of *Durga* in Her thousand forms (*Sahasranama*) which is an adaptation from *Rudrayamala Tantra*.[1] This *stutih* (prayer) is very popular among *Kashmiri Pandits* and is used both as *Pathe* (recitation) and '*homa*' (offering of oblations in *ygnya*).

Another *Sahasra nama* known as '*Lalita Sahasranama*' was composed by *Adi Shankeracharya* in 9th Century AD, which is popular in south India. It has about 110 names common with *Bhavaninama Sahasra Stutih*. Yet another *Sahasranama* known as *Gayatri Sahasranama* has about 125 names common with this *Stutih*.

Bhavaninama Sahasra Stutih is considered a *mantra* which is very efficacious. In its prologue it is stated that *Nandikeshvr* who was a close attendant of Lord *Shiv* saw Lord *Shiv* in meditation and in an act of curiosity asked Lord *Shiv's* object of His meditation as in his opinion there was no deity which is superior to Lord *Shiv*. Upon this Lord *Shiva* replied that it is *Durga* – the Primordial Power (*Shakti*) upon Whom He is meditating and recites thousand names (forms) of *Durga* to *Nandikeshvar*. Thus these thousand names (forms) of *Durga* constitute efficacious *mantra*.

This prologue to *Bhawani* comprises of 28 hymns. Some devotees prefer to recite these hymns before start of actual recitation and yet others do not consider it essential part of *Stotra*. For the benefit of devotes this prologue is given below:

<u>Prologue</u>

Eulogy of *Durga* (1-5 hymns)

1) *Om Snkh Trishûl Shrchâp Krâm Trinetrâm, Tiogmetram Shuklya Vîlstkirîtam Simhsthitam Sursiddhnutam Ch Durgam, Durva Nibham Durit, Dukhh Hram Nmami*

ॐ शङ्ख त्रिशूल शरचाप करां त्रिनेत्रां । तिग्मेतरां शुकलया विलसत्किरीटाम् ।
सिंहस्थिताम सुरसिद्धनुतां च दुर्गां । दूर्गानिभां दुरितदुःखहरां नमामि ।। १ ।।

2) *Akulkulptntî Chkrmdhye Sphurntî, Mdhurmdhupibntî Kntkanbhkshyntî Duritm Aphrntî Sadhkanposhayntî, Jyti Jgti Devî Sundrî Krîdyntî*

अकुलकुलपतन्ती चक्रमध्ये स्फुरन्ती । मधुरमधुपिवन्ती कण्टकान्भक्षयन्ती
दुरितम अपहरन्ती साधकान्पोषयन्ती । जयति जगति देवी सुन्दरी क्रीडयन्ती ।। २ ।।

3) *Chturbhujam Ekvktram Pûrnendu Vdn Prbhâm*
Khngshktidhram Devim Vrdabhy Panikâm

च्तुर्भुजामेकवक्त्रां पूर्णेन्दु वदन प्रभाम्
खङ्गशक्तिधरां देवीं वरदाभय पाणिकाम् ।। ३ ।।

4) *Pretsmsthâm Mharaudrîm Bhugenopvîtinîm*
Bhvanim Kalsmhar Bddhmudra Vibhshaitam

प्रेतसस्थां महारौद्रीं भुजगेनोपवीतिनीम्
भवानीं कालसंहार बद्धमुद्रा विभुषिताम् ।। ४ ।।

5) *Jgtsthitikrim Brhm, Vishnu, Rudra, Dibhih Suraih*
Stutam Tam Prmeshanim Naumyhm Vignharinîm

जगत्स्थितिकरीं ब्रह्म विष्णु रूद्रा दिभिः सुरैः
स्तुता तां परमेशानीं नौम्यहं विघ्नहारिणीम् ।। ५ ।।

Translation (1-5)

1) I offer my obeisance to the *Durga* Who has three eyes (third eye is the eye with which She *pervadas* whole consciousness), holds various objects in Her four hands such as conch (symbolising sound of word *OM*), trident (symbolising Her power of destruction), a bow and five arrows. Her diadem is shining with the rays of crescent moon on Her head. She is seated on a lion and is worshiped by all sages. She is pure and sharp like the blades of durva grass (used in rituals). She is remover of all pain.

2) She is charming and glorious busy in Her act of play (creation of universe), blooming through mysterious circles (*Yantras*) enjoying sweet honey and devouring spiky thorns (symbolising Her power to absorb all good and evil).

3-5)I bow to that Supreme Ruler Who is worshiped by *devas, Brahma, Vishnu* and *Rudra* etc. Who is the giver of stability to Her creation, and remover of obstacles of Her devotees. She is mighty adorned with snakes and controls time.)

Eulogy of Lord *Shiva* (6-7)

Om Nmo Bhvânyai

ॐ नमो भवान्यै

6) *Kailasshikhre Rmye Devdevm Mheshvrm*
Dhyano Partrmasinm Prsnnmukh Pnkjm

कैलासशिखरे रम्ये देवदेवं महेश्वरम्
ध्यानो परतमासीनं प्रसन्नमुख पङ्कजम् ।। ६ ।।

7) *Surasur Shirortn Rnjitanghri Yugm Prbhum*
Prnmy Shirsa Nndi Bddhanjlirbhishat

सुरासुर शिरोरत्न रञ्जिताङ्घ्रियुगं प्रभुम्
प्रणम्य शिरसा नन्दी बद्धाञ्जलिरभाषत् ।। ७ ।।

Translation (6-7)

{*Shiv* the great Lord, Who resides on mount *Kailash*, surrounded by beautiful scenes, Who is in deep meditation with lotus like charming face, blushing with joy which reflects the colourful lights of the crown jewels of *devas* and *asuras* who prostrate before Him. In such a situation Hewas approached by *Nandi*, His *dvarpal* (gate keeper) who keeps constant vigil at the Lord as His most trusted devotees.}

Shri Nandekeshvara's doubt (8-9)

Shri Nndkeshvr Uvach

यीनन्दिकेश्वर उवाच

8) *Dev Dev Jgnnath Smshyosti Mhanmm*
Rhsym Çkm Ichchami Prshtum Tvam MBhktvtslm

देवदेव जगन्नाथ संशयोस्ति महान्मम
रहस्यमेकमिच्छामि प्रष्टुं त्वां भक्तवत्सलम् ।। ८ ।।

9) *Devta Yastvya Ksyah Stotrmetddvanishm*
Pthyte Avirtm Nath Tvtth Kimprm Prm

देवता यास्त्वया कस्याः स्तोत्रमेतद्दवानिशम्
पठेचतेऽविरतं नाथ ! त्वतः किमपरं परम् ।। ९ ।।

Translation (8-9)

(*Shri Nandikishwar*'s doubt (8-9)
'O', Lord of Lords, 'O', Master of the Universe, 'O', lover of Your devotees. A doubt has arisen in my mind as to who is that deity, higher than you upon whom. (You are mediating continuously day and night.)

Lord *Shiv* reveals the process of manifestation (10-24)

10) *Iti Prshtstda Devo Nndken Jgtgurûh*
Provach Bhgvaneko Viksnnetr Pnkjh

इति पशष्टस्तदा देवो नन्दिकेन जगद्गुरूः
प्रोवाच भगवानेको विकसन्नेत्र पङ्कजः ।। १० ।।

(After the question was put forward, self effulgent *Shiv*, Master of the Universe, one without the second, opened His lotus eyes and said)

Shri Bhgvan Uvach

श्रीभगवानुवाच

(Bhagavan said)

11) *Sâdhu Sâdhu Gnshreshth Prishtvansi Mam Ch Yt*
Scundsyapi Ch Ydgopym Rhsym Kthyami Tt

साधु साधु गणयेष्ठ पृशष्टवानसि मां च यत्
स्कन्दस्यापि च यद्गोप्यं रहस्यं कथयामि तत् ।। ११ ।।

12) *Pura Klpkshye Lokan Sisrikshur Mudh Chetsa*
Guntrymyî Shktirmûl Prkrîti Snjnita

पुरा कल्पक्षये लोकान्सिसृक्षू मूढ चेतसा
गुणत्रयमयी शक्तिर्मूल प्रकृति संज्ञिता ।। १२ ।।

13) *Tsyahm Smutpnnsttvais Tair Mhdadibhih*
Chetneti Tth Shktirma Kapya Lingy Tsthushhî

तस्यामहं समुत्पन्नस्तत्त्वैस्तैर्महदादिभि
चेतनेति तत शक्तिर्मा काप्यालिङ्ग्य तस्थुषी ।। १३ ।।

14) *Hetuh Snklpjalsy Mnodhishthâyinî Shubha*
Ichchaeti Prma Shkti Rûnmimil Tth Prm

हेतु संकल्पजालस्य मनोधिष्ठायिनी शुभा
इच्छेति परमा शक्तिरून्मिमील ततः परम् ।। १४ ।।

15) *Tto Vagiti Vikhyata Shakti Shbdmyi Pra*
Pradurasij Jgnmata Vedmata Srsvati

ततो वागिति विख्याता शक्तिः शब्दमयी परा
प्रादुरासीज्जगन्माता वेदमाता सरस्वती ।। १५ ।।

16) *Brahmich Vaishnvi Raudri Kaumarî Parvatî Shiva*
Siddhida Buddhida Shinta Srvmngl Dayini

ब्रह्मी च वैष्णवी रौद्री कौमारी पार्वती शिवा
सिद्धिदा बुद्धिदा शान्ता सर्वमङ्गलदायिनी ।। १६ ।।

17) *Tyaitt Srijyte Vishvmnadharm Ch Dharyte*
Tyaitt Palyte Srv Ssyamev Prliyte

तयैतत्सृज्यते विश्वमनाधारं च धार्यते
तयैतत्पाल्यते सर्व तस्यामेव प्रलीयते ।। १७ ।।

18) *Archta Prnta Dyata Srvbhav Vinishchitai*
Âradhita Stuta Saiv Srvsiddhi Prdhayini

अर्चिता प्रणता ध्याता सर्वभाव विनिशचतै
आराधिता स्तुता सैव सर्वसिद्धि प्रदायिनि ।। १८ ।।

19) *Tsya Anugrhadev Tamev Stutvanhm*
Shstrainambhir Divyais Trailoky Pranipujitaih

तस्या अनुग्रहादेव तामेव स्तुतवानहम्
सहस्रैर्नामभिर्दिव्यैस्य त्रैलोक्य प्राणिपूजितैः ।। १६ ।।

20) *Stvananen Sntushta Mamev Prvivesh Sa*
Tdarbhy Mya Praptmaishrym Pdmuttmm

स्तवेनानेन सन्तुष्टा मामेव प्रविवेश सा
तदारभ्य मया प्राप्तमैश्वर्य पदमुत्तमम् ।। २० ।।

21) *Tt Prbhavan Mya Srishtm Jgdet Chrachrm*
Ssur Asur Gndhrv Yksh Raksh Smanvm

तत्प्रभावान्मया सृष्टं जगदेतच्चराचरम्
ससुर असुरगंन्धर्व यक्ष राक्ष समानवम् ।। २१ ।।

22) *Spinngm Sabdhikm Sshail Vnka Nnm*
Srashi Grh Nkshtrm Pnchbhut Gunanvitm

स्पन्नगं साब्धिकं च सशैल वनका ननम्
स्राशि ग्रह नक्षत्रं पंचभूत गुणान्वितम् ।। २२ ।।

23) *Nandinam Shstran Stvenanen Srvda*
Stuve Prapram Shaktim Mmanu Grhkarinim

नन्दिन्नाम सहस्रेण स्तवेनानेन सर्वदा
स्तुवे परापरां शक्तिं ममानु ग्रहकारिणीम् ।। २३ ।।

24) *Ityuktto Partrm Devm Chrchrgurum Vibhm*
Prnmy Shirsa Nndi Provach Prmeshvrm

इत्युक्तोपरतं देवं चराचरगुरूं विभुम्
प्रणम्य शिरसा नन्दी प्रोवाच परमेश्वरम् ।। २४ ।।

Translation 11-24)

Lord *Shiva*'s clarification .(creation process explained through *Shiva* Philosophy.

11) Oh, best among my attendants. You have asked a relevent questions I shall tell this secret which I have not told even to my son, *Skanda*.

12-14) After earlier dissolution of universe, *Mulprakriti* (the seed form of Universe), the personified will of Supreme Spirit consisting of three qualities (three gunas i.e. *Satvic, Rajsic* and *Tansic*) desired to manifest (through 36 elements "*Tattvas*" as per Kashmir *Shaivism*, 23 elements as per *Sankhya* philosophy as explained in *Bhagvadgita*). This Supreme Spirit established itself as light/luster of my mind with all thought process.

15-16) Then the Supreme *Para Shakti*, expressed, Itself through spoken word (*Vâk*) came into existence as Mother of the world (*Âdya Shakti*), Mother of *Vedas* (*Gâyatri*), the seven little Mothers (*Matrikas* viz. *Saraswati, Brahmi, Vaishnavi, Raudri, Kaumari, Parvati* and *Shiva*). The goddess confers success, endows one with wisdom and shower peace and prosperity on all.

17) The Universe thus created by Mother *Durga* is infinite and is subjected to the periodic process of creation and dissolution.

18) When She is worshipped, saluted meditated upon, prayed and praised, She grants success in everything.

19) It is by Her grace that I am praising Her with the thousand Names. She is worshiped thus by all human beings.

20) Being pleased the recitation of these hymns She entered into my being. It is since then that I am enjoying this highest state of sovereignty.

21-22) Her creation, with My involvement as well, includes *Devas* (immortal) *Asuras* (demons) *Ghandervas* (celestial musicians) *Yakshas* (demigods-the attendants of *Kubera*), *Rakshasas* (evil spirits) and *Manvaas* (human beings) along with creeping animals, the oceans, the mountains and forests, the zodiac, the planets and the stars, all that is the characteristic of the five elements (*Panch bûtas*-ether, air, fire, water and earth).

23-24) O, Nandi, it is with these hymns I pray to Supreme *Shakti* Who is both transcendental (*Nirakar*) as well as immanent (*Suguna*). Having said this, Lord *Shiva* stopped. Upon which *Nandkeshvr* bowed before Him and said.)

Nandkishwars acts of prostration (25-26)

Shri Nndkeshvr Uvach

यीनन्दिकेश्वर उवाच

(*Shri Nandkeshvr* Said)

25) *Bhgvn Dev Devesh Loknath Jgtpte*
Bhktoasmi Tv Dasoasmi Prsadh Kriytaam Myi

भगवन्देवदेवेश लोकनाथ जगत्पते
भक्तोःस्मि तव दासोःस्मि प्रसाद क्रियतां मयि ।। २५ ।।

26) *Devyh Stvmmimm Punym Durlbhm Yt Surairpi*
Shrotum Ichchamyhm Dev Prbhavmpi Chisytu

देव्या स्तवमिमं पुण्यं दुर्लभं यत्सुरैरपि
योतुमिच्छाम्यहं देव प्रभावमपि चास्य तु ।। २६ ।।

Translation (25-26)

Nandis act of protraction

O, glorious One, Lord of the Lord, O Master of the worlds and the Supreme Ruler of Universe. I am thy devotee. I am thy servant. I want to listen to these hymns and to their efficacy as well, which is difficult even for gods to listen from You.

Efficacy of Hymns (27-28)

Shri Bhagwan Uvach

यीभगवानुवाच

(*Shri Bhagwan* said)

27) *Shrinu Nndin Mha Bhag Stvrajm Imm Shubhm*
Shsrainami Bhirdivyaih Siddhdm Sukhmokshdm

श्रीणु नन्दिन्महाभाग स्तवराजमिमं शुभम्
सहस्रैर्नाममिर्दिव्यैः सिद्धिदं सुखमोक्षदम् ।। २७ ।।

28) *Shuchibhih Pratrûtthay Pthitvym Smahitaih*
Trikalm Shrddhya Ykktairnath Prtrh Stvh.

शुचिभिः प्रातरूत्थाय पठितव्यं समाहितैः
त्रिकालं यद्धाया युक्तैर्नातः परतरः स्तवः ।। २८ ।।

Translation (27-28)

Efficacy of Hymns

With the listening/recitation of these hymns one is granted all accomplishments true joy and liberation (*moksha*). There is no hymn higher than this one. One should recite in the early morning three times with devotion.

<u>*Mantra Kriya*</u>[2] (For Explination see Chapter 2)

1) *Kilkm Mantra*

Asy Shri Bhavaninam Shstrstvrajsy Mhadevrshih

Anushtupchandh Âdya Shktti Bhgvati
Bhavani Devta Hrîm Bijm Shrîm Shktti
Klîm Kîlkm Âtmno Vanmnh Kayoparjit Pap Nivarnarthe
(Amuk Kamna)[3] *Sidyrthe Pathe/ Home*[4] *Viniyogh*

अस्य यीभवानीनामसहस्रस्तवराजस्य महादेवऋषिः ।
अनुष्टुप्छन्दः आद्या शक्तिः भगवती ।
भवानी देवता ह्रीं बीजं यी शक्तिः ।
क्लीं कीलकं आत्मनो वाङ्मनःकायोपार्जितपापनिवारणार्थे ।
अमुक कामना सिद्ध्यर्थे पाठे होमे विनियोगः ।।

(Recitation (*Pathey*) or offering of oblation to fire (*Home*) of *Bhawaninamasahasra* is undertaken for accomplishment (of a particular desire), removal of sin committed through speech, mind and body. The *rishi* of this *mantra* is *Mahadeva*, the meter (*chandah*) is *Anustup* (i.e. eight syllables in a quarter verse (see Chapter 3) Primordial Deity (*Shakti*) is the Power, *Bhagwati Bhawani* is the presiding deity. "*Hrim*" is the seed *mantra* and "*Klim*" is the *kilaka* (the pivot, on which the whole *mantra* hinges).)

2) *Nyassa* (न्यास) (see Chapter 16 for explination)

Any *mantra* may be used e.g. *Om Nmh Shivay* but the following *mantra* is considered efficacious.

Om Ek Virayai (ॐ एक विरायै)
Om Mhamayayai (ॐ महामायायै)
Om Parvtyai (ॐ पार्वत्यै)
Om Girishpriyayai (ॐ गारीशाप्रियायै)
Om Gauryai (ॐ गौरियै)

It usage is as follows:

Krnyas **(करन्यास)**

Om Ekvîrayai Angushthabhyam Nmh (thumb finger) ॐ ऐकवीरायै अङ्गुष्ठाभ्यां नमः ।
Om Mhamayayai Trjnibhyam Nmh (index/ 1st finger) ॐ महामायायै तर्जनीभ्या नमः ।
Om Parvtyai Mdhyabham Nmh (middle/ 2nd finger) ॐ पार्वत्यै मध्यमाभ्यां नमः ।
Om Girishpriyayai Anamikabhyam Nmh (*anamika* /3rd finger) ॐ गिरीप्रियायै अनामिकाभ्यां नमः ।
Om Gauryai Knishthikabhyam Nmh (little finger/ 4th finger) ॐ गौर्यै कनिष्ठिकाभ्यां नमः ।
Om Kralinyai Krtlkrprishtha Bhyam Nmh (joing front & back of both palms) ॐ करालिन्यै करतलकरपृष्ठाभ्यां नमः ।

Shdng Nyasa (षडन्ग न्यास)

Om Ekvîrayai Hrdyay Nmh (touching heart with finger of both hands) ॐ ऐकवीरायै हृदयाय नमः ।
Om Mhamayai Shirse Nmh (touching heart with finger of both hands) ॐ महामायै शिरसे स्वाहा ।
Om Parvtyai Shikhayai Vshat (top of head) ॐ पार्वत्यै शिखायै वषट् ।
Om Girîsh Priyayai Kvchayhum (touching both armours) ॐ गिरीशप्रियायै कवचायहुम् ।
Om Gauryai Netrabhyam Vaushat (touching eyes) ॐ गौर्यै नेत्राभ्यां वौष्ट् ।

(*Om Kralinyai Astrayphi*) Striking hard left hand palm with *tarjini* and *madyama* fingers of right hand palm to produce sound.) ॐ करालिन्यै अस्त्रायफट् ।

3) *Pranayam*

One may perform *pranayam* with *Mul mantra* of (this Stutih (*Om Shrim Shrim Om Om Hrim Shrim Shrim Bhvani Hum Pht. Svaha*) (ॐ श्रीं श्रीं ॐ ॐ ह्रीं श्रीं भवानी हुं फट स्वाहा) or with any other *mantra* e.g. *Gayatri Mantra* or just *Om* only.

4) *Dyanm* (Meditation)

Durga

Ardhendu Mauli Mmlâm Mrabhivndyam, Ambhoj Pash Srinirktt Kpâl Hstâm
Rkttang Rag Rshna Bhrnâm Trinetram, Dhyaye Shivsy Vnitam Mdhovih Vlangîm

अर्धेन्दु मौलि ममलाम मराभिवन्धाम । अम्भोज पाश सृणिरक्त कपाल हस्ताम् ।
रक्ताङ्ग राग रशना भरणां त्रिनेत्रां । ध्याये शिवस्य वनितां मधुविह्वलाङ्गिम् ।।

(We meditate on *Durga*, the three eyed spouce of Lord *Shiva*. Her crown is bedecked with crescent moon and Her girdle is decorated with an ornament scented with cosmitics. She holds a lotus, a snare, a goad and a skull filled with blood in Her four hands. She appears agitated over the atrocity done to *Brahma* by the demon *Madhu*[5].)

Shiv

Bala Krmndlabhâsam Chturbahum Trilochnam
Pasham Kushshram Chpm Dharyntim Shivam Bhje

बाला कमण्डलाभासां चतुर्बाहुं त्रिलोचनाम् ।
पाशां कुशशारां चापं धारयन्तीं शिवां भजे ।

(*Shiv* lustrous like the morning sun, the three eyed deity with four arms, holding a snare, a hook, a bow and arrows in hands, is adored.)

5) *Bhij Mantra* (to be recited 3 times)

Om Bîjtrayayai Vidmhai Ttprdhanayai Dhimhi Tnnh Shktih Prchodyat

ॐ बीजत्रयायै विद्महे तत्प्रधानायै धीमहिः तन्नः शक्तिः प्रचोदयात् ।

6) *Mul Mantra* (see under *Pranayam*) *Jaap* of 10 or 108.

Main *Stotr* (for word meaning of 1000 names see Annexure A -iv).
Shri Ishvr Uvach[23]

1) *Om Mhâvidya Jgnmata Mhalkshmîh Shivpriya*
Vishnumâyâ Shubhâ Shântâ Siddhâ Siddh Srsvtî

ॐ महाविद्या जगन्माता महालक्ष्मीः शिवप्रिया
विष्णुमाया शुभा शान्ता सिद्धा सिद्धसरस्वती ।।१ ।।

2) *Kshmâ Kantih Prbhâ Jyotsnâ Parvtî Srvmnglâ*
Hingula Chndika Dântâ Pdma Lkshmi Hripriya

क्षमा कान्तिः प्रभा ज्योत्सना पार्वती सर्वमङ्गला
हिङ्गला चण्डिका दान्ता पद्मा लक्ष्मीर्हरिप्रिया ।।२ ।।

3) *Tripura Nndini Nnda Sunnda Survndita*
Yjnvidya Mahâmâya Vedmatâ Sudhâ Dhritih

त्रिपुरा नन्दिनी नन्दा सुनन्दा सुरवन्दिता
यज्ञविद्या महामाया वेदमाता सुधा धृतिः ।।३ ।।

4) *Prîtih Prtha Prsiddhâ Ch Mrdânî Vindyvâsinî*
Siddavidyâ Mhashkttih Prthvî Nârdsevita

प्रीतिर्प्रथा प्रसिद्धा च मृडानी विन्धयवासिनी
सिद्धविद्या महाशक्तिः पृथ्वी नारदसेविता ।।४ ।।

5) *Purûhûtpriya Kanta Kaminî Pdmlochnâ*
Prhlâdinî Mhâmâtâ Durga Durgtinâshinî

पुरूहूतप्रिया कान्ता कामिनी पद्मलोचना
प्रह्लादिनी महामाता दुर्गा दुर्गतिनाशिनी ।।५ ।।

6) *Jwalamukhî Sugotrâ Ch Jyotih Kumudhasinî*
Durgmâ Durlbhâ Vidya Svrgtih Purvasinî

ज्वालामुखी सुगोत्रा च ज्योतिः कुमुदहासिनी
दुर्गमा दुर्लभा विद्या स्वर्गतिः पुरवासिनी ।।६ ।।

7) *Aprnâ Shâmbrîmâyâ Mdirâ Mriduhâsinî*
Kulvâgîshvrî Nitya Nitykilnnâ Krishodrî

अपर्णा शाम्बरीमाया मदिरा मृदुहासिनी
कुलवागीश्वरी नित्या नित्यक्लिन्ना कृशोदरी ।।७ ।।

8) *Kameshvrî Ch Nîlâ Ch Bhirundâ Vhnivâsinî*
Lmbodri Mhakâlî Vidyâvidyeshvrî Ttha

कामेश्वरी च नीला च भीरूण्डा वह्निवासिनी
लम्बोदरी महाकाली विद्याविद्येश्वरी तथा ।।८ ।।

9) *Nreshvrî Ch Styâ Ch Srvsaubhâgyvrdhinî*
Snkrshanî Nârsimhî Vaishnvî Ch Mhodrî

नरेश्वरी च सत्या च सर्गसौभाग्यवर्धिनी
संकर्षणी नारसिंही वैष्णवी च महोदरी ।।९ ।।

10) *Katyaynî Ch Chmpâ Ch Srvsmpttikarinî*
Naraynî Mhânidra Yognidrâ Prbhavti

कात्यायनी च चम्पा च सर्वसम्पत्तिकारिणी
नारायणी महानिद्रा योगनिद्रा प्रभावती ।।१० ।।

11) *Prjnapârmitî Prjnâ Târâ Mdhumtî Mdhuh*
Kshîrarnvsudhâhârâ Kâlikâ Simhvâhinî

प्रज्ञापारमिता प्रज्ञा तारा मधुमती मधुः
क्षीरार्णवसुधाहारा कालिका सिंहवाहिनी ।।११ ।।

12) *Omkârâ Vsudhâkârâ Chetnâ Kopnâkritîh*
Ardhbindudhrâ Dhara Vishvmata Klavtî

औंकारा वसुधाकारा चेतना कोपनाकृतिः
अर्धबिन्दुधरा धारा विश्वमाता कलावती ।।१२ ।।

13) *Padmâvtî Suvstrâ Prbuddhâ Srsvtî*
Kundâsna Jgddhâtrî Bhddhmatâ Jineshvrî

पद्मावती सुवस्त्रा च प्रबुद्धा च सरस्वती
कुण्डासना जगद्धात्री बुद्धमाता जिनेश्वरी ।।१३ ।।

14) *Jinmâtâ Jinendra Ch Shardâ Hnsvahnâ*
Rajylkshmî Vshatkara Sudhâkârâ Sudhatmika

जिनमाता जिनेन्द्रा च षारदा हंसवाहना
राज्यलक्षमी वेषट्कारा सुधाकारा सुधात्मिका ।।१४ ।।

15) *Rajnîti Tryî Vârtâ Dndnîtih Kriyavtî*
Sdbhutih Tarinî Shrddhâ Sdgtîh Stprayna

राजनीति त्रयी वार्ता दण्डनीति क्रियावती
सद्भूति तारिणी यद्धा सद्गति सत्परायणा ।।१५ ।।

16) *Sindhuh Mndâkini Gngâ Ymunâ Ch Srsvtî*
Godâvrî Vipasha Ch Kaverî Ch Shtdruka

सिन्धुर्मन्दाकिनी गंगा यमुना च सरस्वती
गोदावरी विपाशा च कावेरी च शतद्रुका ।।१६ ।।

17) *Sryû Chndrbhagâ Ch Kaushikî Gndkî Shuchih*
Nrmda Krmnâsha Chrmnvtî Devikâ

सरयू चन्द्रभागा च कौशिकी गण्डकी शुचि
नर्मदा कर्मनाशा च चर्मण्वती देविका ।।१७ ।।

18) *Vetrvtî Vitsta Ch Vrda Nrvahna*
Stî Ptivrta Sâdhvî Suchkshuh Kundvasinî

वेत्रवती वितस्ता च वरदा नरवाहाना
सती पतिव्रता साध्वी सुचक्षु कुण्डवासिनी ।।१८ ।

19) *Ekchkshuh Shstrâkshî Sushronih Bghmâlinî*
Senâ Shrenih Ptaka Ch Suvyuhâ Yudkankshinî

ऐकचक्षु सहस्राक्षी सुयोणि र्भगमालिनी
सेना येणि पताका च सुव्यूहा युद्धकांक्षिणी ।।१९ ।

20) *Ptakinî Dyarmbhâ Vîpnchîpanchâmpriya*
Prâprklakântâ Trishkttih Mokshdayinî

प्ताकिनी दयारमभा विपञ्चीपञ्चमप्रिया
परापरकलाकान्ता त्रिशक्ति मोंक्षदायिनी ।।२० ।।

21) *Endri Maheshvrî Brâhmî Kaumarî Kulvasinî*
Ichcha Bhgvtî Shkttih Kamdhenuh Kppavtî

ऐन्द्री महोश्वरी ब्राह्मी कौमारी कुलवासिनी
इच्छा भगवती शक्ति कामधेनु कृपावती ।।२१ ।।

22) *Vjrayudhâ Vjrhsta Chndî Chndprâkrma*
Gaurî Svrnvrnâ Ch Sthtismharkarini

वज्रायुधा वज्रहस्ता चण्डी चण्डपराक्रमा
गौरी सुवर्णवर्णा च स्थितिसंहारकारिणी ।।२२ ।।

23) *Ekâ Aneka Mhejya Ch Shtbâbhuh Mhabhjâ*
Bhujngbhûshanâ Bhushâ Shat Ch Krkrmvasinî

ऐकानेका महेज्या च षतबाहुर्महाभुजा
भुजङ्गभूषणा भूषा षट् चक्र क्रमवासिनी ।।२३ ।।

24) *Sht Chkrbhedinî Shyâmâ Kaystha Kayvrjita*
Susmita Sumukhi Kshâmâ Mûlprkritih Ishvri

षट् चक्रभेदिनी शयामा कायस्था कायवर्जिता
सुस्मिता सुमुखी क्षामा मूलप्रकृतिरीश्वरी ।।२४ ।।

25) *Ajâ Ch Bhuvrnâ Ch Purûsharthprvrtinî*
Rktta Nîlâ Sita Shyâmâ Krishnâ Pîtâ Ch Krbhura

अजा च बहुवर्णा च पुरूषार्थ प्रवर्तिनी
रक्ता नीला सिता शयामा कृष्णा पीता च कर्बुरा ।।२५ ।।

26) *Kshdhâ Trishnâ Jrâ Vriddhâ Trûnî Krûnalya*
Kla Kashthâ Muhûrttâ Ch Nimeshaâ Kalrupinî

क्षुधा तृष्णा जरा वृद्धा तरूणी करूणालया
कला काष्टा मुहुर्ता च निमेषा कालरूपिणी ।।२६ ।।

27) *Sukrnrsnâ Nâsâ Chkshuh Sprshvtî Rsâ*
Gndhpriyâ Sugndhâ Ch Susprasha Ch Mnogtih

सुकर्णरसना नासा चक्षु स्पर्शवती रसा
गन्धप्रिया सुगन्धा च सुस्पर्शा च मनोगति ।।२७ ।।

28) *Mrgnâbhih Mrigâkshî Krpuramoddharini*
Pdmyonih Sukeshî Ch Sulingâ Bhgrupini

मृगनाभि मृगाक्षी च कर्पूरामोदधारिणी
पद्मयोनि सुकेशी च सुलिङ्गा भगरूपिणी ।।२८ ।।

29) *Yonimudra Mhamudrâ Khechrî Khggâminî*
Mdhushrî Madhvîvllî Mdhmttâ Mdoddhtâ

योनिमुद्रा महामुद्रा खेचरी खगगामिनी
मधुयी र्मधवीवल्ली मधुमत्ता मदोद्धता ।।२६ ।।

30) *Matngî Shukhstâ Ch Pushpabanâ Ikshuchâpinî*
Rktambrdhra Kshîva Rktpushpâvtmsinî

मातङ्गी शुकहस्ता च पुष्पबाणे इक्षुचापिनी
रक्ताम्बरधरा क्षीबा रक्तपुष्पावतंसिनी ।।३० ।।

31) *Shubhrambrdhra Dhîra Mhashvetâ Vsupriya*
Suvenih Pdmhsta Ch Muktaharvibhushanâ

शुभ्राम्बरधरा धीरा महाश्वेता वसुप्रिया
सुवेणि पद्महस्ता च मुक्ताहारविभुषणा ।।३१ ।।

32) *Krpûramodnihshvasa Padminî Pdmmndirâ*
Khdginî Chkrhsta Ch Bhusundî Prighayudhâ

कर्पूरामोदनिश्वासा पदमनी पद्ममन्दिरा
खड्गि नी चक्रहस्ता च भुसुण्डी परिघायुधा ।।३२ ।।

33) *Châpinî Pashhsta Ch Trishulvrdharinî*
Subânâ Shktihsta Ch Myurvrvâhnâ

चापिनी पाशहस्ता च त्रिशुलवरधारिणी
सुबाणा शक्तिहस्ता च मयूरवरवाहना ।।३३ ।।

34) *Vraydhdhra Vîrâ Vîrpânmdotkta Vsudhâ*
Vsudhara Ch Jya Shakmbhri Shiva

वरायुधधरा वीरा वीरपानमदोत्कटा वसुधा
वसुधारा च जया शाकम्भरी शिवा ।।३४ ।।

35) *Vijya Ch Jynti Ch Sustnî Shtrunashini*
Antrvtnî Vedshktih Vrdâ Vrdharinî

विजया च जयन्ती च सुस्तनी शत्रुनाशिनी
अन्तर्वत्नी वेदशक्ति र्वरदा वरधारिणी ।।३५ ।।

36) *Shîtla Ch Sushîla Ch Balgrhvinashni*
Kumari Ch Suprva Ch Kamkhya Kamvndita

शीतला च सुशीला च बालग्रहविनाशिनी
कुमारी च सुपर्वा च कामाख्या कामवन्दिता ।।३६ ।।

37) *Jalndhra Annta Kamrupnivasinî*
Kambijvti Stya Stydhrmprayna

जालन्धरधरा अनन्ता कामरूपनिवासिनी
कामबीजवती सत्या सत्यधर्मपरायणा ।।३७ ।।

38) *Sthulmargsithta Sukshmâ Buddhi Prbodhinî*
Shatkonâ Ch Trikona Ch Triṇetrâ Tripursundri

स्थूलमार्गस्थिता सूक्ष्मा सूक्ष्म बुद्धि प्रबोधिनी
षट्कोणा च त्रिकोणा च त्रिनेत्रा त्रिपुरसुन्दरी ।।३८ ।।

39) *Vrshapriya Vrsharudâ Mhishasurgatinî*
Shumbhdrphra Dîpta Diptavksnnibha

वृषप्रिया वृषारूढा महिषासुरघातिनी
सुम्भदर्पहरा दीप्ता दीप्तपावक सन्निभा ।।३६ ।।

40) *Kpalbhushana Kali Kpalmaldharinî*
Kpalkundla Dirga Shivadhuti Ghndhvnih

कपालभुषणा काली कपालमालभारिणी
कपालकुण्डला दीर्घा शिवादूती घनध्वनि ।।४० ।।

41) *Siddhida Buddhida Nitya Stymargprbodhinî*
Kmbugrîva Vsumti Chatrchchayakrtalya

सिद्धिदा बुद्धिदा नित्या सत्यमार्गप्रबोधिनी
कम्बुग्रीवा वसुमती छत्रच्छायाकृतालया ।।४१ ।।

42) *Jagatgrbhâ Kundlinî Bhujgakârshâynî*
Prollstsptpdma Ch Nâbhinal Mrinalinî

जगद्गर्भा कुण्डलिनी भुजगाकारशायिनी
प्रोल्लसत्सप्तपद्मा च नाभिनाल मृणालिनी ।।४२ ।।

43) *Muladhârâ Nirâkarâ Vhnikundkritalya*
Vayukundsukhâsîna Niradhara Nirashrya

मूलाधारा निराकारा वहनिकुण्डकृतालया
वायुकुण्डसुखासीना निराधारा निराश्रया ।।४३ ।।

44) *Shvâsochcha Vasgti Jîva Grahinî Vhnismshryâ*
Vhni Tntu Smutthanâ Shadrsâ Svad Lolupâ

शवासोच्छ वासगति जींवा ग्राहाणि वह्निसंश्रया
वह्नि तन्तु समुत्थाना षड्रसा स्वाद लोलुपा ।।४४ ।।

45) *Tpsvinî Tphsiddhih Tpst Ch Tph-Priya*
Tponishathâ Tpoyuktta Tpsh-Siddhidayni

तपस्विनी तपःसिद्धिः तापसी च तपः प्रिया
तपोनिाष्ठा तपोयुक्ता तपसः सिद्धिदायिनी ।।४५ ।।

46) *Sptdhatumyî Murti Sptdhâtvntrasharya*
Dehapushytih Mnstushtih Annpushtih Bloddhtâ

सप्तधातुमयीमूर्तिः सप्तधात्वन्तराश्रया
देहपुष्टिर्मन्स्तुष्टिर अन्नपुष्टिर्बलोद्धता ।।४६ ।।

47) *Oshadhih Vaidymatâ Droyshktih Prbhavinî*
Vaidya Vaidchikitsa Ch Supthyâ Rognashinî

ओषधि वैंधमाता च द्रव्यशाक्तिः प्रभाविनी
वैधा वैधचिकित्सा च सुपथ्या रोगनाशिनी ।।४७ ।।

48) *Mrigya Mrigmamsâdâ Mrgtvk Mriglochnâ*
Vagura Bndhrupa Ch Vdhrupa Vdoddhta

मृगया मृगमांसादा मृगत्वक मृगलोचना
वागुरा बन्धरूपा च वधरूपा वधोद्धता ।।४८ ।।

49) *Bndi Vndistutakara Karabndhvimochinî*
Shrinkhla Khlhâ Vidyut Dridhbndhvimochinî

बन्दी वन्दिस्तुताकारा काराबन्धविमोचनी
श्रृङ्खला खलहा विधुद दृढबन्धविमोचनी ।।४६ ।।

50) *Ambika Ambalika Ch Amba Svkshâ Sâdhujnarchita*
Kaulkî Kulvidya Ch Sukula Kulpujitâ

अम्बिका अम्बालिका च अमबा स्वक्षा साधुजनार्चिता
कौलिकी कुलविधा च सुकुला कुलपूजिता ।।५० ।।

51) *Kalchkrbhrma Bhrânta Vibhrma Bhrmnashinî*
Vatyali Meghmâlâ Ch Suvrshtih Ssyvrddhinî

कालचक्रभ्रमा भ्रान्ता विभ्रमा भ्रमनाशिनी
वात्याली मेघमाला च सुवृष्टिः सस्यवर्द्धिनी ।।५१ ।।

52) *Akara Ch Ikara Ch Ukâra Ekarrupini*
Hrimkarî Bijrupa Ch Klimkara Ambervasini

अकारा च इकारा च उकार एकाररूपिणी
ह्रींकारी बीजरूपा च क्लींकारा अम्बरवासिनी ।।५२ ।।

53) *Srvâkshrmyî Shktih Akshra Vrnmâlinî*
Sindurarunvktra Ch Sindurtilkpriya

सर्वाक्षरमयी शक्तिर अक्षरा वर्णमालिनी
सिन्दुरारूणवक्त्रा च सिन्दुरतिलकप्रिया ।।५३ ।।

54) *Vshya Ch Vshybîjâ Ch Lokvshyvibhavinî*
Nripvshyâ Nripaih-Sevya Nripvshykrî Kriya

वशया च वशयबीजा च लोकवशयविभाविनी
नृपशया नृपैसेव्या नृपैःसेव्या नृपवशयकरी क्रिया ।।५४ ।।

55) *Mhishi Nripmanya Ch Nrimanyâ Nripnndnî*
Nripdharmmyi Dhnya Dhndhanyvivrddhinî

महिषी नृपमान्या च नृमान्या नृपनन्दिनी
नृपधर्ममयी धन्या धनधान्यविवर्द्धिनी ।।५५ ।।

56) *Chturvrnmyîmûrtih Chturvrnaish Ch Pujita*
Srvdhrmmyî Siddhih Ch Chturashrmvâsinî

चतुर्वर्णमयीमूर्ति च तुर्वर्णे च पूजिता
सर्वधर्ममयी सिद्धि च तुराश्रमवासिनी ।।५६ ।।

57) *Brhmni Kshtriya Vaishya Shudra Avrvrnja*
Vedmârgrta Yjna Vedvishvvibhavinî

ब्रह्मणी क्षत्रिया वैशया शूद्रा च अवरवर्णजा
वेदमार्गरता यज्ञा वेदविश्वविभाविनी ।।५७ ।।

58) *Astrshstrmyîvidya Vrshstrâstrdharinî*
Sumedhah Stymedha Ch Bhdrkali Aprijita

अस्त्रशस्त्रमयीविधा वरशस्त्रास्त्रधारिणी
सुमेधा सत्यमेधा च भद्रकाली अपराजिता ।।५८ ।।

59) *Gaytri Stkritih Sndhya Savitrî Tripdashrya*
Trisndhya Tripdî Dhatri Suprva Samgayinî

गायत्री सत्कृतिः सन्धया सावित्री त्रिपदाश्रया
त्रिसन्धया त्रिपदी धात्री सुपर्वा सामगायनी ।।५९ ।।

60) *Pânchali Balika Bala Balkridhâ Snatnî*
Grbhadhardhra Shûnya Grbhashynivasinî

पाञ्चाली बालिका बाला बालक्रिडा सनातनी
गर्भाधारधरा शून्या गर्भाशयनिवासिनी ।।६० ।।

61) *Surarighâtinî Kritya Pûtna Ch Tilottma*
Ljja Rsvti Nnda Bhvani Papnashini

सुरारिघतिनी कृत्या पूतना च तिलोत्त्मा
लज्जा रसवती नन्दा भवानी पापनाशिनी ।।६१ ।।

62) *Pttambrdhra Gîtih Sugîtih Jnanlochna*
Sptsvrmyî Tntrî Shadj Mdym Dhaivta

पट्टाम्बरधरा गीतिः सुगीतिर्ज्ञानलोचना
सप्तस्वरमयी तन्त्री षड्ज मध्यम धैवता ।।६२ ।।

63) *Murchchanagram Smsthana Svstha Svsthânvaasinî*
Attâttâhasini Preta Pretasnnivasinî

मूर्च्छनाग्राम संस्थाना स्वस्था स्वस्थानवासिनी
अट्टाट्टहासिनी प्रेता प्रेतासननिवासिनी ।।६३ ।।

64) *Gîtnritypriya Akama Tushtida Pushtidhâ Akshya*
Nishthâ Stypriya Prjnâ Lokeshî Ch Surottma

नृत्तगीतप्रिया अकामा तुष्टिदा पुष्टिदा अक्षया
निष्ठा सत्यप्रिया प्रज्ञा लोकेशी च सुरोत्तमा ।।६४ ।।

65) *Svisha Jvalinî Jvala Vishvmohartinashinî*
Visharih Nagdmnî Kurukulla Amritodbhva

सविषा ज्वालिनी ज्वाला विषमोहार्तिनाशिनी
विषारि नागदमनी कुरूकुल्ला अमृतोद्भवा ।।६५ ।।

66) *Bhûtbhîtihra-rkshâ Bhûtaveshvinashinî*
Rkshoghni Rakshsî Ratrih Dirganidra Divagtih

भूतभीतिहरारक्षा भूतावेशविनाशिनी
रक्षोघ्नी राक्षसी रात्रि दीर्घनिद्रा दिवागति ।।६६ ।।

67) *Chndrika Chndrkantih Surykantih Nishachri*
Dakinî Shakinî Shishya Hakini Chkrvakini

चन्द्रिका चन्द्रकान्ति सूर्यकान्ति निशाचरी
डाकिनी शाकिनी शिष्या हाकिनी चक्रवाकिनी ।।६७ ।।

68) *Sîtasitpriya Svnga Skla Vndevta*
Garûrûpdhra Gaurvi Mrityuh Mari Visharda

सितासितप्रिया स्वङ्गा सकला वनदेवता
गुरूरूपधरा गुर्वी मृत्युर्मारी विशारदा ।।६८ ।।

69) *Mhamarî Vinidra Ch Tndra Mrityuvinashinî*
Chandrmndlsnkasha Chndrmndlvasinî

महामारी विनिद्रा च तन्द्रा मृत्युविनाशिनी
चन्द्रमण्डलसंकाशा चन्द्रमण्डलवासिनी ।।६६ ।।

70) *Animadigunopeta Suspriha Kamrupinî*
Ashtsiddhiprdâ Praudâ Dushtdanvghatinî

अणिमादिगुणोपेता सुस्पृहा कामरूपिणी
अष्टसिद्धिप्रदा प्रोढा दुष्टदानवघातिनी ।।७० ।।

71) *Anadinidhna Pushtih Chturbahuh Chturmukhi*
Chtuh-Smdrshyna Chturvrgphlprda

अनादिनिधना पुष्टिह चतुरबाहु चतुर्मुखी
चतुर समुद्रशयना चतुर्वर्गफलप्रदा ।।७१ ।।

72) *Kashpushpprtîkashâ Shrtkumdlochna*
Bhuta Bhvya Bhvishya Ch Shailja Shailvasini

काशपुष्पप्रतीकाशा शरत्कुमुदलोचना
भूता भव्या भविष्या च शैलजा शैलवासिनी ।।७२ ।।

73) *Vammârgrta Vâmâ Shivvamangvasinî*
Vamacharpriya Tushta Loipamudra Prbodhinî

वामामार्गरता वामा शिववामाङ्गवासिनी
वमाचारप्रिया तुष्टा लोपामुद्रा प्रबोधिनी ।।७३ ।।

74) *Bhutatma Prmatma Bhutbhavivibhavinî*
Mngla Sushila Prmarthprbodhinî

भुतात्मा परमात्मा च भूतभाविविभाविनी
मङ्गला च सुशीला च परमार्थप्रबोधिनी ।।७४ ।।

75) *Dkshna Dkshnamurtih Sudkshina Hripriya*
Yogini Yogyuktâ Ch Yoganga Dhyanshalini

दक्षिणा दक्षिणामूर्तिः सुदक्षिणा हरिप्रिया
योगिनी योगयुक्तता च योगाङ्गा ध्यानशालिनी ।।७५ ।।

76) *Yogpttdhra Mukta Muktanam Prmagtih*
Narsimhi Sujnma Ch Trivrgphldayini

योगपट्टधरा मुक्ता मुक्तानां परमागतिः
नारसिहीं सुजन्मा च त्रिवर्गफलदायिनी ।।७६ ।।

77) *Dhrmda Dhnda Chiva Kamda Mokshda Dutih*
Sakshinî Kshnda Dksha Dkshja Kotirûpinî

धर्मदा धनदा चैव कामदा मोक्षदा द्युतिः
साक्षिणी क्षणदा दक्षा दक्षजा कोटिरूपिणी ।।७७ ।।

78) *Krtuh Katyayni Svchchâ Svchchanda Ch Kvipriya*
Styagma Bhihstha Ch Kavyshktih Kvitvda

क्रतुः कात्यायनी स्वच्छा स्वच्छान्दा च कविप्रिया
सत्यागमा बहिस्था च काव्यशक्तिः कवित्वदा ।।७८ ।।

79) *Mena Putri Stimata Mainakbhginî Tdit*
Saudâmini Svdhama Sushama Dhamshalini

मेनापुत्री सतीमाता मैनाकभगिनी तडित्
सौदामिनी स्वधामा च सुधामा धामशालिनी ।।७६ ।।

80) *Saubhagydayinî Dyauh Ch Subhga Dyudivrdhinî*
Shrih Kritivsna Chaiv Knkalî Klinashnî

सौभाग्यदायिनी द्यौश्च सुभागा द्युतिवर्द्धिनी
श्रीः कृत्तिवसना चैव कङ्काली कलिनाशिनी ।।८० ।।

81) *Rktbîjvdhodripta Sutntuh Bîjsnttih*
Jgjjîva Jgdbvîja Jgttryhitaishainî

रक्तबीजवधोद्दृप्ता सुतन्तु र्बीजसन्ततीः
जगज्जीवा जगद्बीजा जगत्त्रयहितैषिणी ।।८१ ।।

82) *Chamîkrruchih Chandrî Sakshya Shaod Shîkla*
Ytttpdanubndha Ch Ykshini Dhndarchita

चामीकररूचि चान्द्री साक्षया षोड शीकला
यत्तात्पदानुबन्धा च यक्षिणी धनदार्चिता ।।८२ ।।

83) *Chitrini Chitrmaya Ch Vichitrâ Bhuvneshvrî*
Chamunda Mundhsta Ch Chndmundvdhoddhrâ

चित्रिणी चित्रमाया च विचित्रा भुवनेश्वरी
चामुण्डा मुण्डहस्ता च चण्डमुण्डवधोद्धुरा ।।८३ ।।

84) *Ashtmi Ekadshi Purna Nvmi Ch Chturdshi*
Ama Klshhsta Ch Pûrnkumbhdhra Dhra

अष्टम्येकादशी पूर्णा नवमी च चतुर्दशी
अमा कलशहस्ता च पूर्णकुम्भधरा धरा ।।८४ ।।

85) *Abhîruh Bairvi Bhira Bhima Tripurbhairvî*
Mharûnda Ch Raudri Ch Mhabairvpujita

अभीरू भैरवी भीरा भीमा त्रिपुरभैरवी
महारूण्डा च रौद्री च महाभैरवपूजिता ।।८५ ।।

86) *Nirmunda Hstinî Chnda Kraldshnanna*
Krala Vikrala Ch Ghorgurgurnadini

निर्मुण्डा हस्तिनी चण्डा करालदशनानना
कराला विकराला च घोरघुर्घरनादिनी ।।८६ ।।

87) *Rktdntordhvkeshî Bndhukkusumarûna*
Kadmbri Ptasa Ch Kashmiri Kunkumpriya

रक्तदन्तोर्ध्वकेशी च बन्धूककुसुमारूणा
कादम्बरी पटासा च काशमीरी कुंकुमप्रिया ।।८७ ।।

88) *Kshantih Bhusvrnâ Ch Rti Bhusuvrnda*
Matngni Vararoha Mttmatnggaminî

क्षान्ति र्बहुसुवर्णा च रति र्बहुसुवर्णदा
मातङ्गिनी वरारोहा मत्तमातङ्गगामिनी ।।८८ ।।

89) *Himsa Hmsgtih Hmsi Hmsojjvlshiroruha*
Purnchndrmukhî Shyâmâ Smitâsya Shyamkundla

हिंसा हंसगति र्हंसी हंसोज्जवलशिरोरूहा
पूर्णचन्द्रमुखी शयामा स्मितास्या शयामकुण्डला ।।८९ ।।

90) *Mshai Ch Lekhinî Lekhya Sulekha Lekhpriya*
Shnkhnî Shnkhhsta Ch Jlstha Jldevta

मषी च लेखिनी लेख्या सुलेखा लेखकप्रिया
शङ्खिनी शंखहस्ता च जलस्था जलदेवता ।।९० ।।

91) *Kurukshetravnih Kashi Mthura Kânchy Avntika*
Ayodhya Dvarka Maya Tirtha Tirth Krpriya

कुरूक्षेत्रावनीः काशी मथुरा काञ्च्य अवन्तिका
अयोध्या द्वारका माया तीर्था तीर्थ करप्रिया ।।९१ ।।

92) *Tripushkra Aprmeya Ch Koshstha Koshvasinî*
Kaushikî Tu Kushavrta Kaushambî Koshvrddhnî

त्रिपुष्करा अप्रमेया च कोशस्था कोशवासिनी
कौशिकी तु कुशावर्ता कौशाम्बी कोशवर्द्धिनी ।।६२ ।।

93) *Koshda Pdmkoshakshî Kusuma Kusumpriya*
Totula Ch Tulakotih Kutstha Kotrashrya

कोशदा पद्मकोशाक्षी कुसुमा कुसुमप्रिया
तोतुला च तुलाकोटिः कूटस्था कोटराश्रया ।।६३ ।।

94) *Svmbhuh Surupa Ch Svrupa Rupvrddhinî*
Tejsvinî Subhiksha Ch Blda Bldayinî

स्वयम्भूय्व सुरूपा च स्वरूपा रूपवर्द्धिनी
तेजस्विनी सुभिक्षा च बलदा बलदायिनी ।।६४ ।।

95) *Mhakoshi Mhavrta Buddhih-Sdsdatmika*
Mhagrhhra Saumya Vishoka Shoknashini

महाकोशी महावर्ता बुद्धिः सदसदात्मिका
महाग्रहहरा सौम्या विशोका शोकनाशिनी ।।६५ ।।

96) *Sattviki Sttvsnstha Ch Rajsi Ch Rjovritta*
Tamsi Ch Tmoyuktta Guntryvibhavinî

सात्त्विकी सत्त्वसंस्था च राजसी च रजोवृता
तामसी च तमोयुक्ता गुणत्रयविभाविनी ।।६६ ।।

97) *Avyktta Oyktrupa Ch Vedvidya Ch Shambhvî*
Shnkraklpiniklpa Mnh Snklpsnttih

अव्यक्ता वयक्तरूपा च वेदविधा च शाम्भवी
शंकराकल्पिनीकल्पा मनः संकल्पसन्तति ।।६७ ।।

98) *Srvlokmyishktih Srvshrvngochra*
Srvjnanvtivancha Srvtttvanubodhinî

सर्वलोकमयीशक्तिः सर्वश्रवणगोचरा
सर्वज्ञानवतीवाञ्छा सर्वतत्त्वानुबोधिनी ।।६८ ।।

99) *Jagrti Ch Sushaptih Svpnavstha Turiyka*
Tvra Mndgtih Mnda Mdiramoddharini

जाग्रती च सुषुप्तिय्व स्वप्नावस्था तुरीयका
त्वरा मन्दगतिर्मन्दा मदिरामोदधारिणी ।।६९ ।।

100) *Pânbhumih Panpatra Pandankrodyta*
Âgurnarun Netrâ Ch Kinchidvyktbhashainî

पानभूमिः पानपात्रा पानदानकरोद्यता
आधूर्णारूणनेत्रा च किंचिदव्यक्तभाषिणी ॥१०० ॥

101) *Âshapûra Ch Dîksha Ch Dksha Dîkshit Pûjita*
Nagvllî Nagknya Bhoginî Bhogvllbha

आशापूरा च दीक्षा च दक्षा दीक्षितपूजिता
नागवल्ली नागकन्या भोगिनी भोगवल्लभा ॥१०१ ॥

102) *Srvshastrvtîvidya Susmritih Dhrmvadini*
Shrutih Shridhrah Jyeshtha Shreshtha Patalvasini

सर्वशास्त्रवतीविधा सुस्मृति धर्मवादिनी
श्रुतिः श्रुतिधरा ज्येष्ठा श्रेष्ठा पातालवासिनी ॥१०२ ॥

103) *Mimansa Trkvidya Ch Subhktih Bhktavtsla*
Sunabhih Yatna Jatîh Gambhîra Bhavvrjitah

मीमांसा तर्कविद्या च सुभक्ति भक्तवत्सला
सुनाभि र्यातना जाति र्गम्भीरा भाववर्जिता ॥१०३ ॥

104) *Nagpashdhramurtih Agadha Nagkundlâ*
Suchkra Chkrmdhystha Chkrkonnivasinî

नागपाशधरामूर्तिर अगाधा नागकुण्डला
सुचक्रा चक्रमध्यस्था चक्रकोणनिवासिनी ॥१०४ ॥

105) *Srvmntrmyivîdya Srvmntrakshravlih*
Mdhusrva Srvntî Bhramrî Bhrmralka

सर्वमन्त्रमयीविद्या सर्वमन्त्राक्षरावलिः
मधुस्रवा स्रवन्ती च भ्रामरी भ्रमरालका ॥१०५ ॥

106) *Matrmndlmdhystha Matrmndlvasinî*
Kamarjnnî Krura Sumukhî Jvrnashinî

मातृमण्डलमध्यस्था मातृमण्डलवासिनी
कुमारजननी क्रूरा सुमुखी ज्वरनाशिनी ॥१०६ ॥

107) *Atîta Vidymana Ch Bhavini Prtimnjrî*
Srvsaukhyvti Yuktih Âharprinaminî

अतीता विद्यमाना च भाविनी प्रीतिमञ्जरी
सर्वसौख्यवती युक्तिर अहारपरिणामिनी ॥१०७ ॥

108) *Nidamn Pnchbhutanam Bhvsagrtarinî*
Akrura Ch Grhvti Vigrha Grhvrjita

निदामन पन्चभूतानां भवसागरतारिणी
अक्रूरा च ग्रहवती विग्रहा ग्रहवर्जिता ।।१०८ ।।

109) *Rohini Bhumigrabha Ch Kalbhûh Kalvrtini*
Klnkrhitanari Chatushshashtybhidhavtî

रोहिणी भूमिगर्भा च कालभूः कालवर्तिनी
कलंकरहितानारी चतुष्षष्ट्यभिधावती ।।१०६ ।।

110) *Jirna Ch Jirnvstra Ch Nûtna Nvvllbhâ*
Arja Ch Rtih Prirtih Rtirâgvivrddhinâ

जीर्णा च जीर्णवस्त्रा च नुतना नववल्लभा
अरजा च रतिः प्रीतिरू रतिरागविवर्द्धिनी ।।११० ।।

111) *Pnchvatgtirbhinnâ Pnchshleshamashyadhra*
Pnchpittvtîshktih Pnchsthânvibodhinî

पञ्चपित्तावतिर्भिन्ना पञ्चशलेष्माशयाधरा
पञ्चपित्तावतीशक्तिः पञ्चस्थानविबोधिनी ।।१११ ।।

112) *Udkya Ch Vrishasyntî Bhih Prstavinî Tryhm*
Rjh Shukrdhra Shktih Jrayuh Grbhdharini

उदक्या च वृषस्यन्ती बहिःप्रस्रविणी त्रयहम्
रजः शुक्रधरा शक्ति जरायुः गर्भधारिणी ।।११२ ।।

113) *Trikaljnâ Trilinga Trimurtih Tripuravasinî*
Arâgâ Shivttva Ch Kamtttvanuraginî

त्रिकालज्ञा त्रिलिङ्गा च त्रिमुर्तिः त्रिपुरवासिनी
अरागा शिवतत्त्वा च कामतत्त्वानुरागिणी ।।११३ ।।

114) *Prachy Avachi Pritichî (Dik) Udichi (Dik) Vidigdisha*
Ahmkritih Ahnkara Balimaya Blipriya

प्राच्य अवाची प्रतीचीदिक् उदीचीदिक् विदिग्दिशा
अंहकृतिर अहंकारा बलिमाया बलिप्रिया ।।११४ ।।

115) *Sruk Sruva Samidheni Sshrddhâ Shraddhdevtâ*
Mata Matamhi Triptih Pitrmata Pitamhi

सुकस्रुवा सामिधेनी च सश्रद्धा श्राद्धदेवता
माता मातामही तृप्तिः पितृमाता पितामही ।।११५ ।।

116) *Snushaâ Dauhitrinî Putrî Pautrî Nptri Shishupriya*
Stnda Stndhara Vishvyonih Stnndhyi

स्नुषा दौहित्रिणी पुत्री पौत्री नप्त्री शिशुप्रिया
स्तनदा स्तनधारा च विश्वयोनिः स्तनन्धयी ।।११६ ।।

117) *Shishûtsngdhra Dolâ Dolakrida Bhinndinî*
Urvshi Kdlî Keka Vishikhâ Shikhinrtnî

शिशूत्सङ्गधरा दोला दोलाक्रीडा भिनन्दिनी
उर्वशी कदली केका विशिखा शिखिनर्तिनी ।।११७ ।।

118) *Khtvangdharinî Khtva Banpunkhanuvrtinî*
Lkshypraptih Kla Alkshya Ch Shubhlkshna

खट्वाङ्गधारिणी खट्वा बाणपुङ्खानुवर्तिनी
लक्ष्यप्राप्तिः कलाः अलक्ष्या च शुभलक्षणा ।।११८ ।।

119) *Vrtini Supthachara Prikya Khnih Vrittih*
Prakarvlya Vela Mryada Ch Mhoddhau

वर्तिनी सुपथाचारा परिखा च खनिर्वृतिः
प्राकारवलया वेला मर्यादा च महोदधौ ।।११९ ।।

120) *Poshni Shoshanî Shktih Dirgkeshi Sulomsha*
Llita Mamsla Tnvi Vedvidangdharinî

पोषणी शोषणी शक्ति दीर्घकेशी सुलोमशा
ललिता मांसला तन्वी वेदवेदाङ्गधारिणी ।।१२० ।।

121) *Nrasrkpanmtta Ch Nrmundasthibhushana*
Akshkridârtih Shari Sharikashukbhashinî

नरासृक्पानमत्ता च नरमुण्डास्थिभूषणा
अक्षक्रीडारतिः शारी शारिकाशुकभाषिणी ।।१२१ ।।

122) *Shambri Garudivîdya Varûni Vrûnarchita*
Vârâhi Mundhsta Ch Dmstroddhrtvsundra

शाम्बरी गारूडीविद्या वारूणी वरूणार्चिता
वाराही मुण्डहस्ता च दंष्ट्रोद्धृतवसुन्धरा ।।१२२ ।।

123) *Mînmurtidhra Murta Vdanya Prtimashrya*
Amurtâ Nidhirupa Ch Saligramshilashuchih

मीनमूर्तिधरा मूर्त्ता वदन्या प्रतिमाश्रया
अमूर्ता निधिरूपा च सालिग्रामशिलाशुचिः ।।१२३ ।।

124) *Smritih Snskarrupa Ch Susnskara Snskritih*
Prakrita Deshbhashaâ Ch Gatha Gitih Prhelika

स्मृतिः संस्काररूपा च सुसंस्कारा च संस्कृतिः
प्राकृता देशभाशा च गाथा गीतिः प्रहेलिका ।।१२४ ।।

125) *Ide Ch Pingla Pingla Sushaumna Suryvahinî*
Shshisrva Ch Talustha Kakinî Amritjivini

इडा च पिङ्गला पिङ्गा सुषुम्णा सूर्यवाहिनी
शशिस्रवा च तालुस्था काकिन्य अमृतजीविनी ।।१२५ ।।

126) *Anurûpa Brhdrûpa Lgurûpa Gurûsthira*
Sthâvra Jngmâ Devî Kritkrmphlprda

अणुरूपा बृहद्रूपा लघुरूपा गुरूस्थिरा
स्थावरा जङ्गमा देवी कृतकर्मफलप्रदा ।।१२६ ।।

127) *Vishayakrântdeha Ch Nirvisheshaâ Jitendriya*
Vishvrûpa Chidannda Prbraprbodhinî

विषयाक्रान्तदेहा च निर्विशेषा जितेन्द्रिया
विश्वरूपा चिदानन्दा परब्रह्मप्रबोधिनी ।।१२७ ।।

128) *Nirvikara Ch Nirvaira Virtih Styvrdhinî*
Purushajna Ch Bhinna Ch Kshntih Kaivlydayinî

निर्विकारा च निर्वैरा विरतिः सत्यवर्धिनी
पुरूषाज्ञा च भिन्ना च क्षान्तिः कैवल्यदायिनी ।।१२८ ।।

129) *Viviktsevinî Prjnajnyitrî Bhushrutih*
Nirohâ Ch Smstaika Srvlokaik Sevitâ

विविक्तसेविनी प्रज्ञाजनयित्रि बहुश्रुतिः
निरोहा च समस्तैका सर्वफलविवर्द्धिनी ।।१२९ ।।

130) *Seva Sevapriya Sevya Sevaphlvivrddhinî*
Klau Klikpriya Kali Dusht Mlechchavinashinî

सेवा सेवाप्रिया सेव्या सेवाफलविवर्द्धिनी
कलौ कल्किप्रिया काली दुष्टम्लेच्छविनाशिनी ।।१३० ।।

131) *Prtyncha ch Dhnuryshtih Khdgdhara Durantih*
Ashvlplutih Ch Vlga Ch Srinih Snmttvarna

प्रत्यञ्चा च धनुर्यष्टिः खडगधारा दुरानति
अश्वप्लुतिःच वल्गा च सृणिः सन्मत्तवारणा ।।१३१ ।।

132) *Vîrbhuh Vîrmata Ch Vîrsu Vîrnndnî*
Jyshrih Jydîksha Ch Jyada Jyvrdhinî

वीरभू वीरमाता च वीरसू वीरनन्दिनी
जयश्रीर्जयदीक्षा च जयदा जयवर्द्धिनी ।।१३२ ।।

133) *Saubhâgysubhgakara Srvsaubhagyvrdhinî*
Kshemnkrî Siddhirupa C hStkirtih Pthidevta

सौभाग्यसुभगाकारा सर्वसौभाग्यवर्द्धिनी
क्षेमङ्करी सिद्धिरूपा च सत्कीर्तिः पथिदेवता ।।१३३ ।।

134) *Srvtîrthmyîmurtih Srvdevmyiprbha*
Srvsiddhprdashktih Srvmnglmngla

सर्वतीर्थमयीमूर्तिः सर्वदेवमयीप्रभा
सर्वसिद्धिप्रदाशक्तिः सर्वमङ्गलमङ्गला ।।१३४ ।।

Explanations

*) This *Stutih* has been translated into english along with commentary by Jankinath Kaul (Kamal) published by Ram Krishna Ashram, Srinagar, Kashmir in 1991. Guidance in translation has been taken from this book.

1) It is a famous *Tantric* book, parts of which are not available (see Appendix I).

2) Performance of this *kriya* is not a common practice .

3) One has to state the desire e.g. having a Son (*Santan Praphtay*) having wealth (*Dhavm Praphtay*)

4) State *Pathe* or *Homey* depoending upto whether one is performing oral recitation (*Pathey*) or offering oblations to fire (*Homey*).

5) *Madhu* and his brother *Kaitabh* are demons which were killed by *Durga* (see Chapter 5).

Chapter Twenty Seven

Hindi Stuties

A) *Jy Jagdîsh Hare* (ॐ जय जगदीश हरे)

Om Jy Hgdîsh Hre, Swami Jy Jgdîsh Hre

ॐ जय जगदीश हरे । स्वामी जय जगदीश हरे ।

(Chanting the holy monosyllable '*OM*' we raise the victory slogan of the Lord of the World, *Hari.*)

1) *Bktt Jno Ke Snkt, Dâs Jano Kai Âprad Kshan Mai Dur Karai,*
Om Jy Hgdîsh Hre Swami Jy Jgdîsh Hre

भक्तजनों के संकट, दासजनों के आपरद
क्षण में दूर करे, ओम् जय जगदीश हरे ।।

(Who ends all afflictions of His devotees in a trice, chanting the holy monosyllable '*OM*' we raise the victory slogan of the Lord of the world, *Hari.*)

2) *Jo Dyave Phl Pâve Dukh Vinshe Mnn Ka*
Swami Dukh Vinshe Mnn Ka
Sukh Smpti Gr Âve, Sukh Smpti Gr Âve
Ksht Mite Tn Ka, Om Jy Jgdîsh Hre

जो ध्यावे फल पावै, दुख विन्शे मनका ।
स्वामी दुख विन्शे मनका ।
सुख सम्पति घर आवै, सुख सम्पति घर आवै ।
कष्ट मिटे तन का, ओम् जय जगदीश हरे ।।

(He who worships Him gets the reward and his distress is destroyed quickly. All happiness and riches come to his home and all his physical trouble end, chanting the holy monosyllable '*OM*' we raise the victory slogan of the Lord of the world, *Hari.*)

3) *Mât Pita Tum Mere, Shrn Ghun Mai Kiskî*
Tum Bin Aur N Dûja, Swami Tum Bin Aur Na Dûja
Âas Krun Mai Jiskî, Om Jy Jgdîsh Hre

मात पिता तुम मेरे, शरण गहुँ किसकी ।
तुम बिन और न दुजा । स्वामी तुम बिन और न दुजा ।
आस करूँ जिसकी, ओम् जय जगदीश हरे ।।

(O Lord; you are my parent, Who else can provide me shelter for I have no one except You Who is mine. Chanting the holy monosyllable '*OM*' we raise the victory slogan of the Lord of the world, *Hari.*)

4) *Tum Pûrn Parmatma, Tum Antryamî, Swami Tum Antryamî,*
Pâr Brhm Parmeshvr, Pâr Brhm Parmeshvr
Tum Sbke Svâmi, Om Jy Jgdîsh Hre

तुम पूर्ण परमात्मा, तुम अनतरयामी ।
स्वामी तुम अनतरयामी ।
पार ब्रह्म परमेशवर, पार ब्रह्म परमेशवर ।
तुम सबके स्वामी, ओम् जय जगदीश हरे ।।

(You are full in Yourself, You are knower of all hidden things, O great Lord You are Lord of all. Chanting the holy monosyllable '*OM*' we raise the victory slogan of the Lord of the world, *Hari.*)

5) *Tum Karûna Ke Sagar, Tum Palnkrta*
Swami Tum Palnkrta
Mai Murkh Khl Kâmi, Mai Murkh Khl Kâmi
Krpa Karo Bhrta, Om Jy Jgdîsh Hre

तुम करूणा के सागर, तुम पालन कर्त्ता ।
स्वामी तुम पालन कर्त्ता ।
मैं मूरख खल कामी, मैं मूरख खल कामी ।
कृपा करे भर्त्ता, ओम् जय जगदीश हरे ।।

(You are the ocean of kindness and sustainer of World, while as I am steeped in vices. Please be gracious to me; O Lord. Chanting the holy monosyllable '*OM*' we raise the victory slogan of the Lord of the world, *Hari.*)

6) *Tum Ho Ek Agochâr, Sbke Prânptî*
Swami Sbke Prânptî
Kis Vidhî Milûn Dyamy
Tum Se Mai Kumti, Om Jy Jgdîsh Hre.

तुम हो एक अगोचर, सबके प्राणपति ।
स्वामी सबके प्राणपति ।।
किस विधि मिलूँ दयामय ।
तुमको मैं कुमति, ओम् जय जगदीश हरे ।।

(Even though you are only One yet You are the *prana* (consciousness) of all. How could I reach You O the benevolent One, I am ignorant one. Chanting the holy monosyllable '*OM*' we raise the victory slogan of the Lord of the world, *Hari.*)

7) *Dîn Bndhu Dukh Hrta, Tum Thakur Mere*
Swami Tum Thakur Mere
Kruna Hst Bdâo, Kruna Hst Bdâo
Dvar Pdhâ HumTere, Om Jy Jgdîsh Hre.

दीनवन्धु दुख हर्त्ता, तुम ठाकुर मेरे ।
स्वामी तु ठाकुर मेरे ।।
करूण हस्त बड़ाऔ, करूण हस्त बड़ाऔ ।
द्वार पड़े हम तेरे, ओम् जय जगदीश हरे ।।

(You are friend of the humble, You are redeemer of sorrow, You are my protector. Please extend Your merciful hand to raise me as I am lying at the door step. Chanting the holy monosyllable '*OM*' we raise the victory slogan of the Lord of the world, *Hari.*)

8) *Vishy Vikar Mitao, Pâp Hro Deva*
Swami Pâp Hro Deva
Shrddha Bhktti Bdâo, Shrddha Bhktti Bdâo
Sntn Ki Seva, Om Jy Jgdîsh Hre

विषय विकार मिटाओ, पाप हरो देवा ।
स्वामी पार हरो देवा ।।
श्रद्धा भक्ति बढ़ाओ, श्रद्धा भक्ति बढ़ाओ ।
सन्तन की सेवा, ओम् जय जगदीश हरे ।।

(Please *Deva* (God) destroy my malice and remove my sin, enhance my sense of devotion to You and loyalty to noble seers.Chanting the holy monosyllable '*OM*' we raise the victory slogan of the Lord of the world, *Hari.*)

9) *Tnn Mnn Dhnn, Sub Kucha Hai Terâ*
Swami Sub Kucha Hai Terâ
Terâ Tujko Arpn, Terâ Tujko Arpn
Kya Lâge Merâ, Om Jy Jgdîsh Hre

तन मन धन, सब कुछ है तेरा ।
स्वामी सब कुछ है तेरा ।।
तेरा तुझको अर्पण, तेरा तुझको अर्पण ।
क्या लागे मेरा, ओम् जय जगदीश हरे ।।

(Whatever I have is all Yours, which I offer to You, my Lord. I have no hesitation in saying that. Chanting the holy monosyllable '*OM*' we raise the victory slogan of the Lord of the world, *Hari.*)

10) *Bktt Jno Ke Snkt, Dâs Jano Kai Âprad*
Kshan Mai Dur Karai, Om Jy Jgdîsh Hre
Om Jy Jgdîsh Hre, Swami Jy Jgdîsh Hre.

भक्तजनों के संकट, दासजनों के आपरद ।
क्षण में दूर करे, ओम् जय जगदीश हरे ।
ओम् जय जगदीश हरे, स्वामी ओम् जय जगदीश हरे ।।

(Please remove all the difficulties of Your devotees in a trice. Chanting the holy monosyllable '*OM*' we raise the victory slogan of the Lord of the world, *Hari.*)

B) ***Ârti Gnesh Ji* (आरती गणेश जी)**

1) *Jy Gnesh, Jy Gnesh Jy Gnesh Devâ*
Matâ Jaki Pârvati Pitâ Mahadevâ

जय गणेश जय गणेश जय गणेश देवा ।
माता जाकी पार्वती पिता महादेवा ।।

(Victory to Lord *Ganesh*, Victory to Lord *Ganesh*, Victory to Lord *Ganesh*, Whose mother is *Parvati* and father *Mahadav* (*Shiv*).)

2) *Ek Dant Dyâvnt Châr Bhujâ Dhâri*
Mstk Pr Sindur Sohe, Muse Kî Svârî
Ek Dant Dyâvnt Châr Bhujâ Dhâri
Mstk Pr Sindur Sohe, Muse Kî Svârî
Jy Gnesh, Jy Gnesh Jy Gnesh Deva

एक दन्त दया वन्त चार भुजा धारी ।
मस्तक पर सिन्दूर सोहे मूसे की सवारी ।
एक दन्त दया वन्त चार भुजा धारी ।
मस्तक पर सिन्दूर सोहे मूसे की सवारी ।
जय गणेश जय गणेश जय गणेश देवा ।

(He is *Ek Dant* (one tusk), *Char Bhuj* (four armed) *Sindur* (Vermillion) looks brilliant on His forehead, His vehicle is a mouse. Victory to *Ganesh*, Victory to Lord *Ganesh*, Victory to Lord *Ganesh.*)

3) *Andhn Ko Ânkh Det Kodin Ko Kayâ*
Bânjn Ko Putr Det Nirdhn Ko Mayâ
Andhn Ko Ânkh Det Kodin Ko Kayâ
Bânjn Ko Putr Det Nirdhn Ko Mayâ
Jy Gnesh, Jy Gnesh Jy Gnesh Deva

अंधन को आंख देत कोढिन को काया ।
बांझन को पुत्र देत निर्धन को माया ।
अंधन को आंख देत कोढिन को काया ।
बांझन को पुत्र देत निर्धन को माया ।
जय गणेश जय गणेश जय गणेश देवा ।

(He gives vision to the blinds, beautiful body to lepers, children to barren women who do not bear children and wealth to one who is poor. Victory to Lord *Ganesh*, Victory to Lord *Ganesh.*)

4) *Hâr Chde Phul Chde Aur Chde Mevâ*
Lduan Ka Bhog Lge Snt Kre Sevâ
Hâr Chde Phul Chde Aur Chde Mevâ
Lduan Ka Bhog Lge Snt Kre Sevâ
Jy Gnesh, Jy Gnesh Jy Gnesh Deva

हार चढ़े फूल चढ़े और चढ़े मेवा ।
लडडअन को भोग लगे सन्त करे सेवा ।
हार चढ़े फूल चढ़े और चढ़े मेवा ।
लडडअन को भोग लगे सन्त करे सेवा ।
जय गणेश जय गणेश जय गणेश देवा ।।

(He is worshiped by garlands, flowers and by offering fruits, *laddus* etc and Saints are at His service. Victory to Lord *Ganesh*, Victory to Lord *Ganesh*.)

C) ***Shivoham* (शिवोंहम)**

Shivohm Shivohm Shivohm Shivohm

शिवोंह शिवोंह शिवोंह शिवोंह ।

1) *Srv Vishv Ka Jo Parmâtma Hai*
Sabî Praniyon Ka Vhi Âtma Hai
Vhi Âtmâ Satchidanand Mai Hûn
Shivohm Shivohm Shivohm Shivohm

सर्व विष्व का जो परमात्मा है ।
सभी प्राणियों का वही आत्मा है ।
वही आत्मा सच्चिदानन्द में हूँ ।
शिवोहं शिवोहं शिवोहं शिवोहं ।।

(One Who is the Supreme Self of all manifestation, Who is the Self of all living beings as well. "I am the same *atma* of the Supreme Self Lord *Shiv*. I am *Shiv*, I am *Shiv*, I am *Shiv*, I am *Shiv*".)

2) *Jisey Shstr Katey Na Agni Jalavey*
Na Panî Gulave Na Mrtiyu Mitave
Vhi Âtmâ Satchidanand Mai Hûn
Shivohm Shivohm Shivohm Shivohm

जिसे शस्त्र काटे न अग्नि जलावे ।
न पानी गुलावे न मृत्यु मिटावे ।
वही आत्मा सच्चिदानन्द में हूँ ।
शिवोहं शिवोहं शिवोहं शिवोहं ।।

(The Self cannot be cut with weapons nor destroyed by fire. It cannot be made wet by water, nor does it *vanish* with death. "I am the same *atma* of the Supreme Self Lord *Shiv*. I am *Shiv*, I am *Shiv*, I am *Shiv*, I am *Shiv*".)

3) *Ajâr Aur Amâr Jisko Vedon Ne Gâyâ*
Yhi Jnan Arjun Ko Hari Ne Sunâyâ
Vhi Âtmâ Satchidanand Mai Hûn
Shivohm Shivohm Shivohm Shivohm

अजर और अमर जिसको वेदों ने गाया ।
यही ज्ञान अजुर्न को हरि ने सुनाया ।

वही आत्मा सच्चिदानन्द में हूँ ।
शिवोहं शिवोहं शिवोहं शिवोहं ।।

(This *Âtma* has been described as unborn and everlasting by *Vedas*. This very knowledge was given to *Arjun* by Lord *Krishna*. "I am the same *atma* of the Supreme self Lord *Shiv*. I am *Shiv*, I am *Shiv*, I am *Shiv*, I am *Shiv*".)

4)
Amâr Âtmâ Hai Mrmshil Kaya
Sabî Praniyûn Ke Jo Gt Mai Samayâ
Vhi Âtmâ Satchidanand Mai Hûn
Shivohm Shivohm Shivohm Shivohm

अमर आत्मा है मृण शील काया ।
सभी प्राणियों के जो घट में समाया ।
वही आत्मा सच्चिदानन्द में हूँ ।
शिवोहं शिवोहं शिवोहं शिवोहं ।।

(*Atma* is permanent (*amar*) the body only dies. This *atmâ* lives in all beings. "I am the same *atma* of the supreme self. I am *Shiv*, I am *Shiv*, I am *Shiv*, I am *Shiv*".)

5)
Hai Tarûn Sitarûn Mai Prakash Jis Kâ
Hai Chndr Va Surye Mai Vâs Jis Kâ
Vhi Atma Satchidanand Mai Hun
Shivohm Shivohm Shivohm Shivohm

हे तारों सितारों में प्रकाश जिसका ।
है चन्द्र व सूर्य में वास जिसका ।
वही आत्मा सच्चिदानन्द में हूँ ।
शिवोहं शिवोहं शिवोहं शिवोहं ।।

(Supreme Self makes stars and other heavenly bodies look bright. It is present in Sun and Moon. "I am the same *atma* of the Supreme Self Lord *Shiv*. I am *Shiv*, I am *Shiv*, I am *Shiv*, I am *Shiv*".)

D) *Tere Pûjan Ko Bhagwân* (तेरे पूजन को भगवान)

1)
Tere Pujn Ko Bhagwan, Bna Mnn Mndir Âlishan

तेरे पूजन को भगवान, बना मन मन्दिर आलीशान ।

(O *Bhagwan*, I have made a temple for your worship in my mind.)

2)
Kisne Janî Terî Mâyâ Kisne Bhed Tumhârâ Pâyâ
Hâre Rshi-Muni Kre Dhyân, Bna Mnn Mndir Âlishân

किसने जानी तेरी माया, किसने भेद तुम्हारा पाया ।
हारे ऋषि मुनि करे ध्यान, बना मन मन्दिर आलीशान ।।

(No body knows Your *maya* 'illusion'. No body knows Your reality. *Rishis* and *munis* have also given up their search after deep meditation. Make a temple for worship of divine in your mind.)

3) *Tû Hî Jl Mae, Tû Hî Thal Mae, Tû Hî Mnn Mae,*
Tû Hî Van Mae, Tera Rûp Anûp Mhân, Bna Mnn Mndir Âlishan

तू ही जल में, तू ही थल में, तू ही मन में, तू ही वन में ।
तेरा रूप अनूप महान, बना मन मन्दिर आलीशान ।।

(You are in water, land in the mind and also in the forests. Your form is indescribable and great, make temple for worship of divine in your mind.)

4) *Tû Har Gul Mae, Tu Bulbul Mae, Tû Har Dâl Ke Patn Mae*
Tu Har Dil Mae Hai Murtimân, Bna Mnn Mndir Âlishan

तू हर गुल में, तू बुलबुल में, तू हर डाल के पातन में ।
तू हर दिल में है मूर्तिमान, बना मन मन्दिर आलीशान ।।

(You are in every flower, in the bird *bulbul*, in the leaf of every tree, You are an idol in every heart, make a temple for worship of divine in your mind.)

5) *Tû Ne Rajâ Rnk Bnaye, Tû Ne Bikshuk Raj Bithaye*
Terî Lîla Eaisi Mhan, Bna Mnn Mndir Âlishan

तू ने राजा रंक बनाये, तू ने भिक्षुक राज बिठाये ।
तेरी लीला ऐसी महान, बना मन मन्दिर आलीशान ।।

(You made kings beggars and beggars as kings. Your play (*lîla*) is great. Make a temple for worship in your mind.)

6) *Juthey Jag Ki Juthi Mâyâ Murkh Is Mae Kiyon Brmaya*
Kar Kutch Jivan Ka Klyân, Bna Mnn Mndir Âlishan

झूठे जग की झूठी माया, मूर्ख इस में क्यों भरमाया ।
कर कुछ जीवन का कलयान, बना मन मन्दिर आलीशान ।।

(This world is an illusion governed by illusory '*maya*', Oh fool why did you get lost in it. Do something beneficial, make a temple for worship of divine in your mind).

E) Sacred *Hanumân Châlisâ** (श्री हनुमान चालीसा)

1) *Sri Guru Charan Sroja Raja, Nija Mana Mukura Sudhârî*
Baranou Raghubara Bimala Jasa, Jo Dâyaka Phala Chârî

श्री गुरू चरन सरोज रज निज मन मकुर सुधारि ।
बरनौ रघुबर विमल जस जो दायक फल चारि ।।

(With the grace like pollen dust of my *Guru*, I have cleansed the mirror of my mind. To describe the immaculate glory of *Raghu*, that bestows all four fruits essential to mankind.)

2) *Budhî Hîna Tanu Jânike, Sumirou Pwana Kumâr*
Bal Budhî Vidyâ Dehu Mohî Harou Kalesha Bikâr

बुद्धि हीन तनु जानिके सुमिरौं पवन कुमार ।
बल बुद्धि विद्या देहु मोहिं हरहु कलेश बिकार ।।

(Realizing I am devoid of all wisdom, Oh son of the wind to You my supplication. Give me strength, education and wisdom, dispel my distress and my mind's distortion.)

3) *Jai Hanuman Gyân Gun Sâgar Jai Kapîsh Tihun Lok Ujâgar*
Râm Dût Atulit Bal Dhâmâ, Anjani Putra Pawan Sut Nâmâ.

जय हनुमान ज्ञान गुन सागर जय कपीस तिहुँ लोक उजागर ।
राम दूत अतुलित बल धामा अंजनि पुत्र पवनसुत नामा ।।

(*Hail Hanuman Ji*, the ocean of wisdom and virtue, *Hail* king of monkeys, all three worlds salute You. You have infinite power, wind god is your father, You are the envoy of *Sri Râm* , *Anjani* is your mother.)

4) *Mahâbîr Vikram Bajrangî, Kumati Nivâr Sumati Ke Sangî*
Kanchan Varan Virâj Suvesâ, Kânan Kundal Kunchit Kesâ

महाबीर बिक्रम बजरंगी कुमति निवार सुमति के संगी ।
कंचन बरन बिराज सुबेसा कानन कुंडल कुंचित केसा ।।

(Oh mighty hero with Your valiant deeds, You are as radiant as a thunderbolt indeed. Base thoughts from our minds You eliminate, and only with noble ones do You associate. You are charming, graceful with a golden hue with Your many curly locks and earring too.)

5) *Hâth Bajra Au Dhwajâ Birâje, Kandhe Munj Janeu Sâje*
Shankar Suvan Kesari Nandan, Tej Pratâp Mahâ Jag Bandan

हाथ बज्र औ ध्वजा बिराजै काँधे मुँज जनेऊ साजै ।
संकर सुवन केसरीनंदन तेज प्रताप महा जग बंदन ।।

(Flag and mace adorn Your hands, On Your shoulders the sacred thread stands. Son of Lord *Shankar*, the delight of *Kesari*, the whole world worships Your brilliant glory.)

6) *Vidyâvân Guni Ati Châtur Râm Kâj Karibe Ko Âtur*
Prabhu Charitr Sunibe Ko Rasiyâ Râm Lakhan Sîtâ Man Basiyâ

बिद्यावान गुनी अति चातुर राम काज करिबे को आतुर ।
प्रभु चरित्र सुनिबे को रसिया राम लषन सीता मन बसिया ।।

(Erudite and virtuous with infinite skill, Lord *Râm*'s bidding you do at will. You delight in the lord's deeds divine, with *Sri Râm*, *Lakshman* and *Sîtâ* in mind.)

7) *Suksham Rûp Dhari Siyahin Dikhâwâ Vikat Rûp Dhari Lank Jarâwâ*
Bhîm Rûp Dhari Asur Sanghare Râm Chandra Ke Kâj Sanvâre

सूक्ष्म रूप धरि सियहिं दिखावा बिकट रूप धरि लंक जरावा ।
भीम रूप धरि असुर सँहारे रामचंद्र के काज सँवारे ।।

(A subtle form You showed to *Sîtâ*, In a terrible form,You burnt down *Lankâ* with awesome form, You destroyed the unrighteous, thus accomplishing *Sri Râm*'s mission.)

8) *Lâye Sajîwan Lakhan Jiyâye Sri Raghubîr Harashi Ur Lâye*
Raghupati Kînhî Bahut Badâî Tum Mam Priyâ Bharat Sam Bhâî.

लाय सजीवन लखन जियाये श्रीरघुबीर हरषि उर लाये ।
रघुपति कीन्ही बहुत बड़ाई तुम मम प्रिय भरतहि सम भाई ।।

(You resuscitated life in *Lakshman* by brining *Mûlsagiwan*, You delighted the Lord *Sri Raghubîr*, He embraced You in response. Oh mighty *Mahâbir* "Valiant like you" said the lord, "there is no other", You are dear to me as *Bharat* my brother.)

9) *Sahas Badan Tumhro Jas Gâwe As Kahi Shripati Kanth Lagâwe*
Sankâdik Bramâdi Munîshâ Narad Shârad Sahit Ahîshâ

सहस बदन तुम्हरो जय गावैं अस कहि श्रीपति कंठ लगावैं ।
सनकादिक ब्रआदि मुनीसा नारद सारद सहित अहीसा ।।

(The thousand headed *Seshâ* sings Your praises, this said the Lord embraced *Hanumanji* . *Sanak, Saraswati, Munîs* and all high sages, including *Nârad* and *Brahmâ*, all sing your praises.)

10) *Yam Kubera Digpâl Jahân Te Kabi Kobid Kahi Sakai Kahâte*
Tum Upkâr Sugrîvahin Kînhâ Râm Milâye Râjpad Dînhâ

जम कुबेर दिगपाल जहाँ ते कबि कोबिद कहि सके कहाँ ते ।
तुम उपकार सुग्रीवहिं कीन्हा राम मिलाय राज पद दीन्हा ।।

{*Yam* (God of death) *Kuber* (god of wealth) acclaimed poets, scholars and guardian of all quarters fail to do justice to Your virtues that are like the endless ocean of waters. You were graceful to *Sugriva* who had no freedom, by introducing him to *Sri Râm* Who gave him a kingdom.)

11) *Tumhro Mantra Vibhîshan Mânâ Lankeshwar Bhaye Saba Jag Jânâ*
Yug Sahastra Yojan Par Bhânû Lîlo Tâhi Madhur Phal Jânû

तुम्हरो मंत्र बिभीषन माना लंकेस्वर भए सब जग जाना ।
जुग सहस्त्र जोजन पर भानू लील्यो ताहि मधुर फल जानू ।।

(*Vibhishan* took Your good advice, He become *Lanka*'s Lord as all the world realize. You saw the Sun rising and leapt to the high sky to devour it like a sweet fruit pie.)

12) *Prabhu Mudrika Meli Mukh Mâhîn Jaladhi Lânghi Gaye Acharaj Nâhî*
Durgam Kâj Jagat Ke Jete Sugam Anugraha Tumnare Tete

प्रभू मुद्रिका मेलि मुख माहीं जलधि लाँधि गये अचरज नाहीं ।
दुर्गम काज जगत के जेते सुगम अनुग्रह तुम्हरे तेते ।।

(In Your mouth You took the Lord's ring and leapt across the ocean which was not surprising. The worldly task no matter how difficult by Your divine grace we accomplish with good result.)

13) *Râm Duâre Tum Rakhwâre Hot Na Âgyân Bin Paisâre*
Sab Suhk Lahe Tumhâri Sharnâ Tum Rakshak Kahû Ko darnâ

राम दुआरे तुम रखवारे होत न आज्ञा बिनु पैसारे ।
सब सुख लहै तुम्हारी सरना तुम रच्छक काहू को डरना ।।

(At *Sri Râm*'s door, You are the gate keeper. Without Your permission no one can enter. There is always pleasure when You are protector, there is no fear *Hanumanji* under Your shelter.)

14) *Âpan Tej Sambhâro Âpai Tînon Lok Hânk Te Kânpai*
Bhût Pishâch Nikat Nahin Âwai Mahâbîr Jab Nâm Sunâwai

आपन तेज सम्हारो आपै तीनों लोक हाँकतें काँपै ।
भूत पिसाच निकट नहिं आवै महाबीर जब नाम सुनावै ।।

(Only You can control Your blazing splendor, the three worlds tremble when You roar like thunder. No negative forces dare come near when the vibrations of *Mahabîr* name are there.)

15) *Nâsai Rog Hrai Sab Pîrâ Japat Nirantar Hanumat Bîrâ*
Sankat Te Hanumân Chhudâvai Man Kram Vachan Dhyân Jo Lâvai

नासै रोग हरै सब पीरा जपत निरंतर हनुमत बीरा ।
संकट तें हनुमान छुड़ावै मन क्रम बचन ध्यान जो लावै ।।

(One can destroy all illness and dispel all pain by constantly chanting Hero *Hanuman*'s name. *Hanumanji* ends all trials and tribulations, when called upon Him and sincere devotion.)

16) *Sab Par Râm Tapaswî Râjâ Ten Ke Kâj Sakal Tum Sâjâ*
Aur Manorath Jo Koi Lâvey Soi Amit Jîvan Phal Pâvey

सब पर राम तपस्वी राजा तिन के काज सकल तुम साजा ।
और मनोरथ जो कोइ लावै सोइ अमित जीवन फल पावै ।।

(*Sri Râm* is Supreme Lord almighty yet You *Hanuman* saved Him from agony. Any good wishes that one brings to mind shall continue to yield rewards in many lifetimes.)

17) *Châro Yug Partâp Tumhârâa, Hai Parsiddha Jagat Ujiyârâ*
Sâdhu Sant Ke Tum Rakhwâre Asur Nikandan Râm Dulâre

चारों जुग परताप तुम्हारा है परसिद्ध जगत उजियारा ।
साधु संत के तुम रखवारे असुर निकंदन राम दुलारे ।।

(Your Valor sheds splendor in all four ages, illuminating all worlds says the wise sages. Most dear to *Sri Râm* the guardian of the pious through the ages you destroy all the unrighteous.)

18) *Ashta Siddhi Nau Nidhi Ke Dâtâ As Vara Dîn Jânkî Mâtâ*
Râm Rasâyan Tumhare Pâsâ Sadâ Raho Raghupati Ke Dâsâ

अष्ट सिद्धि नौ निधि के दाता अस बर दीन जानकी माता ।
राम रसायन तुम्हरे पासा सदा रहो रघुपति के दासा ।।

(The giver of supernatural powers and nine types of treasures, Mother *Sîtâ* gave you this boon with great pleasure. You possess *Sri Râm*'s grace that truly sustains. *Raghupati*'s devotî you ever remain.)

19) *Tumhare Bhajan Râm Ko Pâwey Janam Janam Ke Dukh Bisrawey*
Ant Kâl Raghubar Pur Jâî Jahân Janm hari Bhakt Kahâî

तुम्हरे भजन राम को पावै जनम जनम के दुख बिसरावै ।
अंत काल रघुबर पुर जाई जहाँ जन्म हरि भक्त कहाई ।।

(By worshipping You, one attains *Sri Râm*, ending all past life's sorrows with this holy *mantram*. And at the end of life, will reach *Raghu*'s city, there to be known as a votary of *Hari*.)

20) *Aur Devatâ Chitt Na Dharaî Hanumat Sei Sarva Sukh Karaî*
Sankat Katei Mitei Sab Pîrâ Jo Sumirei Hanumat Bal Bîrâ

और देवता चित्त न धरई हनुमत सेइ सर्ब सुख करई ।
संकट कटै मिटै सब पीरा जो सुमिरै हनुमत बलबीरा ।।

(There is no necessity to worship other deity. *Hanumanji* gives joy and destroys all calamity. He dispels all sorrows and removes all pain whoever invokes the valiant *Hanumanji* by name.)

21) *Jai Jai Jai Hanumân Gosâin Kripâ Karahu Gurudev Ki Nâin*
Jo Shat Bâr Pâth Kar Koî Chhûtahi Bandi Mahâ Sukh Hoî

जै जै जै हनुमान गौसाईं कृपा करहु गुरू देव की नाईं ।
जो सत बार पाठ कर कोई छुटहि बंदि महा सुख होई ।।

(Victory, Victory, Victory to *Hanumanji* the master, shed Your grace upon me like my reversed preceptor. Whoever recites this *Châlisa* one hundred times, will enjoy liberation and bliss sublime.)

22) *Jo Yeh Padhei Hanumân Châlisâ Hoya Sidhh Sâkhi Gourîsâ*
Tulsidâs Sadâ Hari Cherâ Kîjei Nâth Hriday Maha Derâ

जो यह पढ़ै हनुमान चलीसा होय सिद्धि साखी गौरीसा ।
तुलसीदास सदा हरि चेरा कीजै नाथ हृदय महँ डेरा ।।

(Whoever reads this *Hanumân Châlisâ* attains perfection. My testimony is *Gourisâ* (Lord *Shiv*) *Tulsidas* remains forever Hari's Servant, dear Lord reside in my heart as I chant.)

23) *Pavan Tanaya Sankat Harana Mangal Murati Rûp*
Râm Lakhan Sîtâ Sahita Hridaya Basahu Sura Bhûp

पवनतनय संकट हरन मंगल मूरति रूप ।
राम लषन सीता सहित हृदय बसहु सुर भूप ।।
।। इति ।।

(Oh Son of the wind, Oh crisis crusher, You are the essence of blessings. With *Shri Râm*, *Lakshman* and *Sîtâ Mâtâ* dwell in my heart Oh hero's king.)

*) Help in theTranslation of this stuti has been taken from a booklet (unpublished) written by BO Girwarr (*Mahashay*) from Trinidad West Indies.

Chapter Twenty Eight

Kashmiri Stuties

A) ***Âsay Shrn*** **(आयसय शरण)** *(Ganesh Stutih)*

'आसय शर्ण करतम दया'

1) *Âsay Shrn Krtm Kshmâ, Om Shrî Gneshâye Nmh*
Gnpt Gneshvr Hey Prbhu, Klirâj Rajn H'ndi Vibhû

आस्य शरण करतम क्षमा, ओं श्रीं गणेशाये नमः
गणपत गणेश्रर ही प्रभू, कलिराज राजन हऽनद विभू ।। १ ।।

(Oh. Lord *Ganesh* You are merciful god of the downtrodden. I have come to seek Your shelter. Please forgive me for my sins. I bow to You Lord *Ganesh.*)

2) *Pazi Lol Padn Tl Nmh, Om Shri Ganeshaye Nmh*
G'dni Ch'y Chhuy Adhikâr, Kalikâlkuy Chhukh Tâjdâr

पजि लौल पादन तल नम, ओं श्री गणेशाय नमः
गऽडनी चऽय छुय अधिकार, कलिकालकुय छुख ताजदार ।। २ ।।

(Oh. Lord You are sovereign of all times. You have earned the right of first worship among gods. I bow to Your feet with all my love Oh. Lord *Ganesh.*)

3) *Mûshhk Chy Vâhn Shûbvun, Trn Lokn Mnz Fervun*
Shâyak M'y Roztm Hrdma, Om Shri Ganeshaye Nmh

मूषक चऽय वाहन शूभवुन, त्रन लूकन्य मंज फेरवुन
सहायक मेय रोजतम हर दमा, ओं श्री गणेशाय नमः ।। ३ ।।

(Oh. Lord Your mount is a beautiful rat. You are recognized as divine in all the three *lokas*, (*Prithvi*, *Svrg* and *Antiriktsh*). Please be my support always I bow to You Lord *Ganesh.*)

4) *Yjns Jps Vyvhârs'y, G'd Chhy S'rân Prthkars'y*
Kars Anan Chhukh Ch'y Jmh, Om Shri Ganeshaya Nmh.

यज्ञस जपस व्यवहारसऽय, गऽड छिय सरान प्रथकारसय
कारस अनान छुख चऽय जमा, ओं श्री गणेशाय नम- ।। ४ ।।

(You receive worship first among all gods in *yajnya*, *jap* and other rituals for You are the one Who brings success in all such acts. I bow to You Lord *Ganesh.*)

5) *Sunder Lmbodr Ek Dnt, Sumrn Chani Va'ntin M'y A'nd*
R't Vel Sunder Chhum Smh, Om Shri Ganeshaye Nmh.

सुन्दर लम्बोदर ऐकदन्त, सुमरन चानि वाऽन्तिन मम्य अन्द
रऽत वेल सुन्दर छुम सम, ओं श्री गणेशाय नमः ।। ५ ।।

(You look beautiful with Your tusk and one tooth May my prayers reach You at all times. I bow to You Lord *Ganesh*.)

6) *Sumrn Ya Ch'n Yim Karan, Bhvsâgrs Apor Tarân*
Rt Sâni Na'vi Ch'y Nmâ, Om Shrî Ganeshaye Nmh.

सुमरन य चऽन यिमकरान, भक्सागरस अपोर तरान
रट सानि नाऽवि चऽय नमा, ओं श्री गणेशाय नमः ।। ६ ।।

(Those who pray to You, they cross the '*bhavsagar*' (cycle of life and death i.e. they get liberated). Please hold the rudder of my boat of life. I bow to You Lord *Ganesh*.)

7) *Sumrn Yi Ch'n Bhkti Jn Krn, Pûrn Gchhân Tmysnd Ch Prn*
Chrnodkuk Amrt Chmâ, Om Shri Ganeshaye Nmh.

सुमरन यि चऽन भक्ति जन करण, पूरण गछान तम्यसन्द छ प्रन
चरणोदकुक अमृत चमा, ओं श्री गणेशाय नमः ।। ७ ।।

(Those devotees who pray to You, You fulfill their desires, I desire to drink the nectar of Your feet I bow to You Oh Lord *Ganesh*.)

8) *Jgtuk Mheshvr Ch'y Pîta, Sty Rûp S't Dhrmch Stta*
Mata Ch'n Gauri Uma, Om Shrî Ganeshaye Nmh.

जगतुक महेश्वर च्य पिता, सत्यरूप सऽत धर्मच सता
माता चऽन गौरी उमा, ओं श्री गणेशाय नमः ।। ८ ।।

(Oh Lord, *Mahesh* is Your father Who is the embodiment of *Sat* (reality i.e. *Brahman*). Your mother is *Gauri* (also known as *Uma*). I bow to You Oh. Lord *Ganesh*.)

9) *Bah Nâv Ch'n Shubv'n, Svrgs Gchân Tim Bolvun*
Pûrn Krûm Pûrn Tma, Om Shri Ganeshayae Nmh.

ब्राह नाव चाऽन शुभवुण, स्वर्गस गछान तिम बोलवुण
पूरण करूम पूरण तमा, ओं श्री गणेशाय नमः ।। ९ ।।

(You are known by twelve beautiful names. Those who recite them go to heaven. Please fulfill all my desires. I bow to You Lord *Ganesh*.)

10) *Âmut Bhkt Chyey Chhuy Shrn, Pyomut Kh'rn Tl Prn*
Vr Dim Kâstm Ch'y Gma, Om Shri Ganeshaye Chhuy Prn Nmh.

आमुत भक्त च्येय छुय शरण, प्योमुत खुऽरण तल छुय परण
वर दिम कासतम चऽय गमा, ओं श्री गणेशाय नमः ।। १० ।।

(I have come to seek Your protection under Your feet. Please bless me with the boon of removal of all worries. I bow to You Lord *Ganesh*.)

11) *Sub Pyth Bhkt Chiy Lâran, Prem Posh Hyth Prârân*
Chhukh Chyani Puzi Lagnuk Tma, Om Shri Ganeshaye Nmh.

सुब प्यठ भक्त छिय लारान, प्रेम पोश हयथ प्रारान
छुख च्यानि पूजि लागनुक तमा, ओं श्री गणेशाय नमः ।। ११ ।।

(Since morning Your devotees are waiting to offer You flowers of their love. They have the desire of Your worship. I bow to You Oh. Lord *Ganesh.*)

12) *Ganishbl Pyth Âkh Chlith, Ang Ang S'yndrâ Matith*
Go'd Bôz Myn Prarthana, Om Shri Ganeshaye Nmh.

गणेशबल प्यठ आख चलिथ, अन्ग अन्ग सऽन्द्रा मलिथ
गऽड बोज म्येन प्रार्थणा, ओं श्री गणेशाय नमः ।। १२ ।।

(Your reside at *Ganeshbal* (base of *Hari Parbat*) smeared with *Vermillion* (*Sindur*). Please first listen to my prayer. I bow to You Lord *Ganesh.*)

b) ***Adhar Jgtuk Kunay Chu Mntra*** (*Shiv Stuti*)

Âdhâr Jgtuk Kuny Chhu Mntr Shivay Nmh Om Nmh Shivay

आधार ज़गतुक कुनुय छु मन्त्र शिवाय नमः शिवाय नमः नमः शिवाय ।

(There is only one efficacious hymn (*mantra*) in the world : "*Om Nmh Shivay*".)

1) *Tripnch Nyno Hî Âdi Devo, Jta Mukt Chhuy Gndith Chy Divo*
Chndr Arddh Shekhr Trilochnaye, Shivay Nmh Om Nmh Shivay

त्रिपंच नयनो ही आदि दीवो, जटा मुकट छुय गंडिय च्यदीवो
चन्द्र अर्द्ध शेखर त्रिलोचनाय, शिवाय नमः ओं नमः शिवाय ।। १ ।।

(Lord *Shiv* Who is the primordial energy , Who has three eyes (third eyes is the eye of *Divya Darshti*' i.e. divine vision); with long hair as His crown, with half moon as His diadem, I offer obeisance to that Lord *Shiv* again and again.)

2) *Chy Nîl Kntho Jtn Chhy Gnga, Ch Mokshdayk Gusany Nnga*
Alkh Agochr Chhpn Guphaye, Shivay Nmh Om Nmh Shivay

च्य नील कंठो जटन छय गंगा, च मोक्षदायक गुसऽन्य नंगा
अलख अगोचर छपन गुफाये, शिवाय नमः ओं नमः शिवाय ।। २ ।।

(Lord *Shiva* Who is also known as *Nilkanth* (with blue mark on the throat caused by holding poison there which was held by Him when it came out of *Smdr Mnthan,* to save beings inhibiting worlds); Who holds *Ganges* river in His matted hair (when it came down from the heaven-thus save Earth from its impact); Who is giver of *moksha* (liberation from the cycle of life and death); Who is naked like a *Saddhu* living a carefree life in hidden caves. I offer obeisance to that Lord *Shiv* again and again.)

3) *Bihit Chhy Gauri Ch Su't Naly, Vlith Chhuy Srpn Hundy Dushaly*
Shstr Sury Tij Chy Mnj Jtaye, Shivay Nmh Om Nmh Shivay

बिहिथ छय गौरी च्य सऽत ना।लय, वलिथ छुय सर्पन हुंदुय दुशालय
सहस्र सूर्यि तीज च्य मंज जटाये, शिवाय नमः ओं नमः शिवाय ।। ३ ।।

(His consort *Gauri* sits by His side, snakes form His cloth for cover, He has radiance like thousands of Suns; I offer obeisance to that Lord *Shiv* again and again.)

4) *Aths Chy Dabr Ch Bîn Vayan, Kapâl Mâlâ Trishul Dhârân*
Bhktyn Abhy Chhukh Divan Ychhaye, Shivay Nmh Om Nmh Shivay

अथस च्य डाबर च बीन वायान, कपाल माला त्रिशूल धारान
भकत्यन अभय छुख दिवान यछाये, शिवाय नमः ओं नमः शिवाय ।। ४ ।।

(He is holding a '*Damru*' (drum) in His hands and plays upon '*Bin*' (musical instrument). He is wearing a garland of skulls with His weapon '*Trishul*' by His side He grants boons to His devotes; I offer obeisance to that Lord *Shiv* again and again.)

5) *Rtith Ch Ankush Khdg Dharith, Dnur Dnau Mnj Pinak Charith*
Vdni Bu Dndvth Kry Ha Maye, Shivay Nmh Om Nmh Shivay

रतिथ च अंकूश खडग धारिथ, धनुर धनन मंज पिनाक चारिथु
वदनी बू डंडवथ करय हा माये, शिवाय नमः ओं नमः शिवाय ।। ५ ।।

(He is holding '*Ankush*' and *Khdg* as weapons and among arches he holds '*Pinak*' I pray to him standing with all devotion; I offer obeisance to that Lord *Shiva* again and again.)

6) *Bhvay Dîvo Shrvay Dîvo, Bhsmây Dîvo Suran Ch Javo*
Ch Jiv Pujan Chhiy Bhavnaye, Shivay Nmh, Om Nmh Shivay

भवाय दीवो शर्वाय दीवो, भस्माय दीवो सुरान च्य जीवो
च्य जीव पूजान छिय भावनाये, शिवाय नमः ओं नमः शिवाय ।। ६ ।।

(Lord *Shiv* Who is also known as '*Bhavay Devo*' (Lord of Existence), '*Sharvay Devo*' (Lord of dissolution), '*Bhasmay Devo*' (Who is besmeared with ashes), is worshipped by all with utmost devotion; I offer obeisance to that Lord *Shiva* again and again.)

7) *Anâth Bndo Dyaye Sagar, Snsar Ki Dukh Mai Yim Ch Tim Chth*
Jgt Daya Kar Ch Hyath Umay, Shivay Nmh Om Nmh Shivay

अनाथ बन्दो दयायि सागर, संसार की दु-ख म्य यिम छि तिम चठ
जगतस दयाकर च हयथ ओमाये, शिवाय नमः ओं नमः शिवाय ।। ७ ।।

(Lord *Shiv* You are protector of destitute, and ocean of compassion, please remove all my troubles of this worldly existence. You have mercy on the whole world along with *Uma* (His consort); I offer obeisance to that Lord *Shiv* again and again.)

c) ***Bel Tai Mâdal***

1) *Bel Tai Mâdal Vena Gulab Pamposh Dastaî*
Puzai Lâgas Parmashivas Shivnaths Tai

ब्यल तै मादल व्यनुं गुलाब पंपोशुं दस्तै
पूज़ायि लागस परमुं शिवस शिवनाथस तै ।। १ ।।

(I offer bouquet of *Bel, Madal Vyn* (*Bel, Madal and Vyn are names of herbal plants, which are fragrant and as such offered in worship*), roses, lotus for worship to Lord *Shiv*.)

2) *Jatâ Mukatas Petts Gnga Vâsanchas Tai*
Devi Ta Devtâ Vishnu Brahmâ Chis Dasbas Tai
Bhakti Bhavuk Jai Jai Kar Âsim Tâs Tai
Pujai Lâgâs Parmshivâs Shivnâths Tai
जटा मुकटस पेठ्य गंगा वसान छस तै
दीवी तुं दिवता विष्णु ब्रहमा छिस दस्तुं बस्तै
भक्ती भावुक जै जै कार आसिन तस तै
पूज़ायि लागस परमुं शिवस शिवनाथस तै ।। २ ।।

(Whose crown is His long matted hair from which River *Ganges* flows. Who is worshipped by all *devas* including Lord *Vishnu* and *Brahma*. I offer my worship with all devotion to Him with all my devotion and praise for Him.)

3) *Dayai Sâgaro Lolvîjyayi Korns Mus Tai*
Hâ Poshmatyo Hôsh Mâ Dâl Thâv Dhyan Hyas Tai
Asâr Sansâr Chhlrâvan Sur Rûz Kus Tai
Puzai Lâgas Parmshivas Shivnaths Tai
दया सागरॅ लोलुं विज़ियायि कोरनस मस तै
हा पोशुं मते होशुं मोडल थव ध्यान ह्यस तै
असार संसार छ्लुंरावान सोर रोज़ि कस तै
पूज़ासि लागस परमुं शिवस शिवनाथस तै ।। ३ ।।

(Oh, ocean of compassion, my love for You has made me drunk. Oh, lover of flowers don't distract my attention, please listen carefully to my prayer. This world of unfathomable depth is hard to understand .I offer my worship to Lord *Shiv, Shivnath.*)

4) *Pumposh Padv S'et Yetam Asty Asty*
Chrnun Ba Vandhai Zoojan Hyath Valinj Vystai
Yena Chani S'etayn Po'ne Vuzan Nagrads Tai
Puzai Lâgas Parmshivas Shivnaths Tai
पंपोशुं पादव सूंत्य यितम अस्तै अस्तै
चरणन बुं वन्दै जुवं जान हय्थ वालिंज वस तै
यिनुं सूंत्यन प्रो वुज़्यम नागुंरादस तै
पूज़ायि लागस परमुं शिवस शिवनाथस तै ।। ४ ।।

(Please come slowly walking with your lotus feet. I would lay my life along with my heart and blood at Your feet. By Your coming water would ooze out of the spring of my body. I offer my worship to Lord *Shiv-Shivnath.*)

5) *P'er P'er Lagyo Shiv Shnkr Shiv Navas Tai*
Darshane-Chanyuk Chhum Mae Yachlol Ych Havas Tai
Tothtm Sadashiv Jagat Ishvr Chus Bekas Tai
Puzai Lâgas Parmshivas Shivnaths Tai
पार्य पार्य लगयो शिवुं शंकरॅ शिवुं नावस तै
दर्शनुं चान्युक छुम में यच़ लोल यच़ हावस तै
टोठतम सदा शिवुं जगत ईशवरॅ छुस बेकस तै
पूज़ासि लागस परमुं शिवस शिवनाथस तै ।। ५ ।।

(I cherish your name I have great desire for Your vision. Please listen to my prayer, I am an orphan. I offer my worship to Lord *Shiv-Shivnath.*)

6) *Amâr Naths Nilkanths Kal-e-Vand's Tai*
Dyay Se'tn "Krishnas Peath Âr Yenus Tai
Yech Pache S'etyn Gach-e-Arpan Yeth Bavas Tai
Puzai Lagas Parmshivas Shivnaths Tai

अमर नाथस नीलुँ कण्ठस कलुँ वन्दस तै
दयायि सूँत्यन कृष्णस प्यठ आर यियुँनस तै
येछि पछि सूँत्यन गछि अपरण हव्स भावस तै
पूज़ायि लागस परमुँ शिवस शिवनाथस तै ।। ६ ।।

(I would offer my head to *Amarnath, Nilkanth* (epithets of Lord *Shiv*).Have mercy on '*Krishna*' (the writer of this prayer). I would offer myself to You with all my faith. I offer my worship to Lord *Shiv-Shivnath.*)

d) ***Pâdi Kamlan Tal Ba Âsai*** (पादि कमलन तल ब आसय) (*Mata Sharika Astuti*)

1) *Pâdi Kamalan Tal Ba, Âsai Karni Chyani Astuti*
Moksh Dim Bod Var Mya Dim, Maej Bharga-Shâkha Bhagwati
Pâdi Kamalan Tal Ba, Âsai Karni Chyani Astuti

पादि कमलन तल ब आसयः, करनि चऽनिय अस्तुति
मोक्ष दिम बोड वर म्य दिम, माज्य भर्ग-शाखा भगवती
पादि कमलन तल ब आसय, करनि चऽनिय अस्तुति ।। १ ।।

(Oh mother *Sharika Bhawani* I have come to Your feet to offer my prayers. Please mother *Barga-Shaka Bhagwati* get me liberated (*moksha*) now.)

2) *Gom Netrun Khûn J'ri Chhus Chyakun Zari Karân*
Bhâs Pratyaksha Kâs Khari Asi Chhi Pâpau Valimati
Pâdi Kamalan Tal Ba Âsai Karni Chyani Astuti

गोम नेत्रन खून जऽरी छुसय चऽकुन जारी करान
भास प्रत्यक्ष, कास खारी, अस्य छि पापव वऽलिमती
पादि कमलन तल ब आसय करनि चऽनिय अस्तुति ।। २ ।।

(My eyes have become blood red by long wait at Your feet. Please show up in person and remove my miseries as I am entangled by sins in this world of *samsara.*)

3) *Chhani Âshâyi Yot Ba Âsay Nâ Umaid Nairay Na Zanh*
Yâ Mye Var Dim Moksha Dâmuk Nata Chhusay Prârân Yati
Pâdi Kamalan Tal Ba Âsai Karni Chyani Astuti

चानि अशायि योत ब आसय, नावोमेद नेरय न ज़ांह
या म्य वर दिम, मोक्ष दामुक, नत छुसय प्रारान यतिय
पादि कमलन तल ब आसय करनि चऽनिय अस्तुति ।। ३ ।।

(I have come to at Your feet with the hope of getting liberated. I will not leave this place until you listen to my prayer.)

4) *Lola Bâgas Posh Phalimati, Veri Chanai Ch'r Ch'ri*
Sheri Lâgay Bhâva Kosum, Sholavani Kâray Patî
Pâdi Kamalan Tal Ba Âsai Karni Chyani Astuti

लोल बागस पोश फोलिमत्य, वेरि चाने च़ऽर च़ऽर
शेरि लागय भाव कोसम, शोलवनि कारय पती
पादि कमलन तल ब आसय करनि चऽनिय अस्तुति ।। ४ ।।

(In the garden of my heart there are many kinds of flowers which I offer to Your selectively. I have come at Your feet to offer my prayers.)

5) *Kyah Vanav Asi Mandachhaimati Chanda Chhyani Sodâ Karân*
Kar Daya Voni Vuchh Ma That Kun Sharmi Sîti Asi Galimatî
Pâdi Kamalan Tal Ba Âsai Karni Chyani Astuti

क्याह वनव अस्य मन्दछेमऽत्य, चन्द छयनि सौदा करान
कर दया वोन्य वुछ म तथकुन, शर्मि सऽत्य अऽय गलिमती
पादि कमलन तल ब आसय करनि चऽनिय अस्तुति ।। ५ ।।

(O, Mother I am ashamed of asking for money from Your pocket for buying things. Please do not mind it as I am a pauper and have mercy on me.)

6) *Chani Gun Vyastârunk Tâkat Ani Kus Kas B'ni*
Chhui Chyi Jai Jai Shyama Sundari Jâm Shûbhân Chhi Chati
Pâdi Kamalan Tal Ba Âsai Karni Chyani Astuti

चडण गुण व्यास्तारनुक ताकत, अनि कुस, कस बऽनि
छुय च्य जय जय शाम सोन्दरी, जाम शुभाण छिय छति
पादि कमलन तल ब आसय करनि चऽनिय अस्तुति ।। ६ ।।

(No one has the power to describe Your energies in detail. Victory to thee beautiful mother. You are graceful in Your clothes. I have come to Your feet to offer my prayer.)

7) *Gyân Dâta Moksha Dâta Chhakh Jagat Mâtâ Cha Chhakh*
Hî Bhavani Kar Myi Vâni Sedh Mukhas Dim Saraswati
Pâdi Kamalan Tal Ba Âsai Karni Chyani Astuti

ज्ञान दाता मोक्ष दाता छख जगत माता च छख
ही भवानी कर म्य वऽणी, स्यदु मोखस दिम सरस्वती
पादि कमलन तल ब आसय करनि चऽनिय अस्तुति ।। ७ ।।

(You are giver of *moksha* (liberation from cycles of life and death). You are Mother of whole world. Oh *Bhawani* make my words meaningful. Oh *Saraswati* give me correct speech. I have come at Your feet to offer my prayer.)

8) *Pazi Mann Yus Bhakti Ch'ni, K'ri Nishkal Rât Din*
Kyah Chhu Samshai Tasandi Bâpat, Moksha Dâmiki Bar Vathiy
Pâdi Kamalan Tal Ba Âsai Karni Chyani Astuti

पज़ि मन युस भख्त्य चऽनी, करि निष्कल रात दिन
क्या छु संशय तसन्दि बापथ, मोक्षा दामकि बर वऽथय
पादि कमलन तल ब आसय करनि चऽनिय अस्तुति ।। ८ ।।

(One who prays to You day and night without distraction, all doors are open to him, there is no doubt about that. I have come at Your feet to offer my prayer.)

9) *Chaini Gun Chhus Bo Vyacharân, Punn Ûmy Âmik Khâran Ba Chhus*
Ab'snki Var Dvn Kunui Kar Nata Chhu Achhur Kat Katî
Pâdi Kamalan Tal Ba Âsai Karni Chyani Astuti

च्यन्य गुण छुस बो व्यचारान, पुन ओमय खारान ब छुस
अबऽसनकि वर दव्न कुनुय कर, नत छु आछुर कत्य कती
पादि कमलन तल ब आसय करनि चऽनिय अस्तुति ।। ६ ।।

(I am contemplating on Your lotus feet with a raw threads of cotten on the spinning wheel. Put all the threads together at the start to make it strong, otherwise I will be wasting time only at the spinning wheel. I have come at Your feet to offer my prayer.)

10) *Sarva Vyâpâk Chhâkh Chupâri, Asi Chhi Ch'ari Kyah Vuchân*
V'n Chi Rost Kus Bozi Zari, Hâv Mukh Pyth Parbtî
Pâdi Kamalan Tal Ba Âsai Karni Chyani Astuti

सर्वव्यापक छख च्वपरी, अस्य छी चऽरी क्या वुछव
वऽन च्य रोस्त कुस बोजि जॉरी, हाव मोख प्यठ परबती
पादि कमलन तल ब आसय करनि चऽनिय अस्तुति ।। १० ।।

{O, Mother, you are omnipresent, we are ignorant and how can we see You. Who is there other than You Who can listen to my requests. Please show up Your face to me on top of this hill. (*Hari Parbat* where mother *Sharika* resides) I have come at Your feet to offer my prayer.}

11) *Karmahînan Dharmahînan Kartvyan Sânyen Ma Vuchh*
Dâl Syod Atha Karmalanis Prakramas Chanis Khatiy
Pâdi Kamalan Tal Ba Âsai Karni Chyani Astuti

कर्महीनन धर्महीनन, कर्तव्यन सान्यन म वुछ
डाल स्योद अथ कर्म लान्यिस, प्रक्रमस चऽनिय खतिय
पादि कमलन तल ब आसय करनि चऽनिय अस्तुति ।। ११ ।।

(Please do not look at my record of bad *karma*, poor performance of *Dharma*, lack of proper performance in society. Please put Your hand on me to help me come out of these deficiencies as I have started to make a *perikrama(* circumambulation) around you. I have come at Your feet to offer my prayer.)

12) *Vîlla Zari Boz Dâsas Roz Santusht Sarvadâ*
Chhuy Chya Roshan Chhus Ba Toshan Chai Mya Bakhchum Th'z Gatî
Pâdi Kamalan Tal Ba Âsai Karni Chyani Astuti

वीलजऽरी बोज़ दासस, रोज़ सन्तुष्ट सर्वदा
छुस च रोंशान छुस ब तोषण चऽय म्य बखशुम थऽज़ गती
पादि कमलन तल ब आसय करनि चऽनिय अस्तुति ।। १२ ।।

(Mother, listen to the submission of Your *bhakta*, be content with my prayers, never be angry with me, bless me with high status. I have come at Your feet to offer my prayer.)

e) ***Maej Sharikai Kar Daya*(मऽज्य शारिकाय कर दया) *Sharika Astuti***

1) *Maej Sharikai Kar Dayâ, Kar Daya Hî Bhavani*
Kar Dayai Hanz Myi Drishti, So Chham Badi Mehrbâni
Maej Sharikai Kar Dayâ

मऽज्य शारिकाय कर दया, वर दया ही भवानी
कर दयायि हंज च़ दृष्टि, सो छम बड् मेहरबानी
मऽज्य शारिकाय कर दया ।। १ ।।

(Oh Mother *Sharika*, Oh *Bhavani* please have mercy on me. Please cast an eye of mercy on me that would be Your great kindness.)

2) *Asi Hy Âmati Chyanish Yore, Karma Khury Bhavni*
Matai Vuchhta Karmas Kun, Asi Chhi Sâri Pashayamani
Maej Sharikai Kar Dayâ

अस्य हय आमत्य च्य निश योर, कर्म खुर्य भावनी
मतय वुछत कर्मस कुन, अस्य छि सऽरिय पशेमऽनी
मऽज्य शारिकाय कर दया ।। २ ।।

(O Mother *Sharika*, we have come here to get removed the knots of *Karma* . Please don't take into account our doings which resulted into these bad *karmas*. We are all sorry for such doings in the past. Please have mercy on us.)

3) *Kotâni Rozi Yun Ta Gachhun, Kotâni Rozi Kraishun Vadun*
Târ Divân Sâriny Ch Chhakh, Asti Roze Târani
Maej Sharikai Kar Dayâ

कोतान्य रोजि युन त गछुन, कोतान्य रोजि क्रेशुन वदुन
तार दिवान सारिनय च़ छख, असि ति रोज तारऽनी
मऽज्य शारिकाय कर दया ।। ३ ।।

(Oh Mother *Sharika*, how long shall we suffer in this *samsara* of life and death? How long shall we suffer from he pangs of sufferings? You are gracious by helping people crossover this *samsara*. Please help us also. Please have mercy on us.)

4) *Osh Vasân Dâri Dâray, Maeji Bhavâni Hâvum Darshun*
Kehnnai Chhum Tagân Bozun, Kyanhnai Chhus Na Zânanî
Maej Sharikai Kar Dayâ

ओश वसान दारि दारे, मऽज्य भवानी हाव दर्शुन
केहनय छुम तगाम बोजुन, केहनय छुस ब ज़ानऽनी
मऽज्य शारिकाय कर दया ।। ४ ।।

(Oh Mother *Sharika*, tears fall like streams from my eyes, please show up now to me. My wits do not guide me at this movement in knowing the right direction. Please have mercy on me.)

5) *Nakhi Chhakhay Dakhi Chhakhai Chyi,Chey Sivâ Kanhnay Myon*
Doh Ta Râth Chonui Phirân, Akh Sada Yi Rûhâni
Maej Sharikai Kar Dayâ

नख छखय डखि छखय चयी, च्य सिवा कांहनय म्योनुय
दोह त रात चोनुय फिरान, अख सदा यि रूहानि
मऽज्य शारिकाय कर दया ।। ५ ।।

(O Mother *Sharika*, You are my support, there is none other, who is mine. I am praying to You around day and night through my spiritual practices. Please have mercy on me.)

6) *Kuputra Chhi Mâji Âsân, Maeji Chhana Zanh Ti Roshân*
Asi Mangân Chani Dayâ, Jagatach Râza Râni
Maej Sharikai Kar Dayâ

कुपुत्र छि माजि आसान, मऽज्य छ न जॉह ति रोशान
अस्य मंगान चऽनिय दया, ज़गतच राज़ि रऽनी
मऽज्य शारिकाय कर दया ।। ६ ।।

(Oh Mother, *Sharika,* there could be a bad ward, but there can be never a bad mother. We beg for Your mercy as You are the Mother of whole world. Please have mercy on us.)

7) *Ashtâdashabuja Chhakh, Jagatas B'grani*
Asi Hy Âmati Daidi Tal, Chi Anugraha Chhi Mangâni
Maej Sharikai Kar Dayâ

अष्टादशभुजा छख, जगतस बऽगरऽनी
अस्य हय आमत्य छि डेडि तल, अनुग्रह छिय मंगऽनी
मऽज्य शारिकाय कर दया ।। ७ ।।

(Oh Mother *Sharika* of eighteen arms, You distribute alms to all, we have also come to Your gate to receive Your blessings. Please have mercy on us.)

8) *Pâp-Shâp Kâstam Chyi, Vâltam B'ry Pap'k*
Gîr Korhas Ba Pâpav Kyenh Nay Chhum Na Sa'rni
Maej Sharikai Kar Dayâ

पाप शाप कास्तय च्, वालतम भाऽर्य पापाऽक
गीर कोरहस ब पापव, कैंहनय छुम न सारऽनी
मऽज्य शारिकाय कर दया ।। ८ ।।

(Oh Mother *Sharika*, I am drowned under sins (*pâps*). Please remove my *pâps* (sins). I have become worried due to these *pâps*, I do not know what to do. Please have mercy on me.

9) *Dâs Âv Chone Darbâr, Dâri Osh Chhum Vasâni*
Kan Thau Boze Fariyâd, Nâd Chhusai Lâyani
Maej Sharikai Kar Dayâ

दास आव चोन दरबार, दारि ओश छुम वसऽनी
कन थव बोज़ फरियाद, नाद छुसय लायेनी
मऽज्य शारिकाय कर दया ।। ९ ।।

(Oh Mother *Sharika*, I am your servant and have come to seek Your audience. My eyes are swollen with tears, please listen carefully to my woes. Please have mercy on me.)

10) *Lokacharas Mashith Gom, Bujaras Chhus Swarân Dai*
Kânh Gafilâ Na Myi Hyu, Kranjili Ponyi Sârani
Maej Sharikai Kar Dayâ

लोकचारस मशिथ गोम, बुजरस छुस स्वरान दय
कॉह गाफिला न म्य हयुव, क्रंजिलि पोन्य सारऽनी
मऽज्य शारिकाय कर दया ।। १० ।।

(Oh Mother *Sharika,* I have been careless during my youngdays, now I have woken up in the old age. You will hardly find a fool like me who has wasted his life like carrying water with the help of willow basket which is full of leaks. Please have mercy on me.)

11) *Bhaktis Darshun Hâv, Sanmukh Rozi Jagatas*
Lola Chani Doh Tai Rât, Nâla Chhusai Divâni
Maej Sharikai Kar Dayâ

भक्तिस दर्शनु हाव सन्मुख रोज़ी जगतस
लोल चानि दोह तय राथ, नाल छुसय दिवऽनी
मऽज्य शारिकाय कर दया ।। ११ ।।

(Oh Mother *Sharika,* please show up to Your devotee by being in his front. I have been crying night and day expressing my love for You. Please have mercy on me.)

12) *Bûzmut Chhu Hali Mushkil, Vunyi Tavai Âyi Assi Yore*
Akh Rachha Karta Vonyi Gore, Hîmâlach Râzrâni
Maej Sharikai Kar Dayâ

ब्रजमुत छू हलि मुशिकल, वन्य तवय अस्य आयि योर
अख रछा करत वोन्य गोर, हीमालच राजिरानी
मऽज्य शारिकाय कर दया ।। १२ ।।

(Oh Mother *Sharika,* Queen of *Himalayas,* I have learnt that You help those who get entangled in difficulties, that is why I have come here. Please consider my case sympathetically. Please have mercy on me.)

13) *Dâs Chhus Dar Intizâr, Bhavasâgaras Dimi Târ*
Lyambi Manza Pamposh Khâr, Boze Tai Myani Zâri
Maej Sharikai Kar Dayâ Kar Daya Hî Bhavani
Kar Dayai Hanz Myi Drishti So Chham Badi Mehrbâni

दास छुस दर इन्तिज़ार भवसागरस दिमी तार
ल्यम्बि मंज पम्पोश खार बोज़तय च म्यन्य ज़ऽरी
मऽज्य शारिकाय कर दया वर दया ही भवानी
कर दयायि हंज चु दृष्टि सो छम बड् मेहरबानी ।। १३ ।।

(Oh Mother *Sharika,* O mother *Bhawani,* I am Your servant waiting for Your mercy. Please help me in crossing over *Samsara* (*Bhavsagar*) of life and death. Just as you help a lotus to grow out of mud at the bottom of lake, like that help me as well. Please cast an eye of mercy on me, that would be a great favour to me.).

APPENDIX A1

SACRED SCRIPTURES

The sacred literature of *Sanatana Dharma* is known as *Veda*, which stands for collective knowledge (*Vid*=knowledge) "The *Vedas* are considered to be the creation of neither human, not gods, but are regarded as Eternal Truth that was in the ancient times directly revealed to or 'heard' by gifted and inspired *Seers* (*Rishis*), who later on transcribed it into the most perfect human language, Sanskrit".[1]

Vedas represents the absolute authority regarding interpretation of Hindu religious traditions. *Vedic* scriptures are broadly classified into two groups :-

a) <u>*Sruti* Scriptures</u>
(4000/2000 BC – 1000/500 BC). *"Sruti"* in Sanskrit means "what has been heard". All the *Vedas* fall in this category. These prescribe rituals and meditation for attaining harmony in life.

b) <u>*Smriti* Scriptures</u>
(500 BC – 700 AD) *"Smriti"* means "that which was remembered". They were written later on to explain what is contained in the *Vedas*. They are thus of the nature of commentaries on *Vedas*.

A) *Sruti* Scriptures

The *Vedic* knowledge, which was revealed to Indian seers over a long period of time was carried on in oral tradition for centuries together. It was later on (around 2000 BC) recorded and grouped into 4 divisions by a Scholar Seer known as '*Ved-Vyasa*' whose original name was *Krishna Dvaipaayana* (Black one, brought up in an Island). He is supposed to have authored *Mahabharata* (*Ithasa*) and other 18 *Mahapuranas, Brahm Sutra* etc. Some believe *Vyasa* was surname of writers who wrote these books and that *Krishna Dvaipâyana* was 28th *Vyasa* in the line.

Vedas have been described as the bedrock of *Sanatana Dharama* and other religions, which developed in India such as Buddhism, Jainism etc.

There are four *Vedas*:

a) *Rigveda* (Wisdom of Verses)
b) *Yajurveda* (Wisdom of Sacrificial formulas)
c) *Samveda* (Wisdom of chants)
d) *Atharveda* (Wisdom of *Atharvan* Priests)

Each of the *Vedas* has further four subdivisions:

1) *Samhita*
2) *Brahmanas*

3) *Aranyakas*
4) *Upanishads*

1) Samhita – part describes *Rikas* (*mantras*) or incantations in praise of divinities associated with the sky and the atmosphere. These hymns constitute the main text of the particular *Veda*, which they belong. Thus, there are four *Samhitas* in four *Vedas*. The other three subdivision of each *Veda* are sometimes called as '*Shakhas*' of that *Veda* and are supposed to have bean written later on.
2) Brahmanas – interpret the hymns of Samhita and prescribe the methodology for the performance of *Ygnya* (sacrifice oblation).

   These are further divided into two parts:

   i) *Vidhi Veda* – They give directions for performance of rites in *Rikcas* form.
   ii) *Artha Veda* – They give explanatory remarks for above in prose style. They act as guide books.

3) Aranyaka – means forest dweller. The hymns in these books are those, which contain knowledge obtained by *rishis* in the seclusion of forests and are more often of the nature of philosophical and metaphysical speculation, which gave rise to asceticism.
4) Upanishads (also called *Vedanta*). They are divine revelations which represent the main philosophy of *Vedas* regarding god, nature and man. The basic teaching of *Upanishads* is that in essence all things, from blade of grass to a human being, are an aspect *Brahman* (Supreme Being). These *Upanishedic* teaching also indicate a shift in the *Vedic* thought from sacrifice (*ygnya*) as a means for propitiating *devas*, as seen in earlier parts (*Samhita*) to knowledge (*jnan*) as the means of liberation.

a) *Rig Veda* (*Rig* = Praise)

It is known as the mother of all *Vedas* in the sense that other *Vedas* utilize the *mantras* (called *Rkâs*) of this *Veda* for the purpose of their sacrificial formulas (*agnya*) and Chants (*Samanas*). The *Rikâs (mantras)* of this *Veda* are in fact eulogies through which *Vedic* gods have been invoked. It also contains deep thoughts of *rishis* (seers) in the form of incantations.

Rigveda contains 10552 *Rikâs* (*mantras*) arranged into 102 *Suktas* (a collection of a very beautifully composed incantations), which have further been divided into 10 *Mandalas* (Chapters). The compositions of these *Rikâs* is attributed to various *rishis* such as *Bhrgu, Visvamitra, Gautama, Atri, Bharadvaja* and *Vasishta*. The deities addressed in these hymns are *Indra* (250 Hymns). *Agni* (200 Hymns) *Soma* (100 Hymns) and *Surya, Varuna, Ashrina, Rudra, Maruts, Usha* etc. (see Chapter 1).

b) *Yajûr Veda* (*Yaj* = Worship)

Yajûr Veda describes sacrificial formulas in detail (most of which are from *Rigveda*) both in the form of prose and verse (*Rikâs*). Most of the rituals, which are currently in use, have been derived from this *Veda*. The often recited *Ved Mantra* known as *"Sri Rudra"* forms chapter 16 of this *Veda* (see Chapter 25 for *Sri Rudra mantra*).

The performance of sacrifices (*Ygnya*) as per this *Veda* has lead to two schools who interpret these formulas differently. These are known as *Shukla Yajûr Veda*. (SYV) also called (*Vajasaneyâ Samhita*) and *Krishna Yajûr Veda* (KYV) (also known as *Taittiriya Samhita*). *Shukla Yajûr Veda* school is followed in North India (north of River *Narmada*) and *Krishna Yajûr Veda* is followed in South India (South of River *Narmada*)[2].

Yajûr Veda has 3988 *Rikas/Verses*.

c) *Sama Veda* (*Sâman* = melody set to a *Rikâ*)

Sama Veda is a collection of *Rkcâs* (mostly from Rig Veda), which has been set to a tune for recitation at the time of sacrifice *(Ygnya)*. It has two parts:

1) *Purvarchika* – It has 585 disjointed hymns from *Rigveda*.
2) *Uttararchika* – which has 1225 *Rigvedic*. Verses, but less disjointed.

Karnatic music (one of the two major system of Indian music) owes its origin to this *Veda*.

d) *Athar Veda*

This *Veda* has both prose and poetry and deals with sacrificial formulas to ward off diseases, calamities, and also to destroy enemies. Sorcery and magic are also attributed to it. This *Veda* has no hymns for performance of sacrifice. Some scholars are of the opinion that this *Veda* is a later addition to earlier mentioned three *Vedas*. It has 730 hymns divided into 20 *Kandas*.

b) *Smriti* Scriptures

Vedic knowledge which is of divine nature and was remembered by memorizing it, needed to be preserved and explained for the benefit of humanity at large. Hence, the Indian seers devised learning methods which ensured not only their preservation but their correct recitation and meanings. As a result of this experimentation, a number of traditions developed right from last stages of *Vedic* period (around 500 BC) to medieval period (around 1000 AD) and these have been grouped as *Smriti*. Scriptures.

This tradition resulted into the creation of numerous volumes of diverse subjects like etymology of *mantras*, grammar, meter, ceremonial guides, philosophy, code of conduct etc. The broad grouping of books of these subjects has been done as follows:

a) *Vedangas* (500-200 BC): These are considered links of *Vedas*. It is due to this knowledge that we have the right authority *(pramanans)* for performance of rites which helped in preserving *Vedic* knowledge in its original form. It has six parts. In addition these there are four smaller divisions known as *Upa Vedas*.
b) *Smritis* and *Nibanda Granthas*: These contain instruction for religious and moral behavior of human society, education, personal hygiene, happiness and other subjects.
c) *Puranas*: These form the largest body of *smriti* literature. They explain *Vedic* principles though stories and legends of the ancient kings, heroes, sages and divine personalities etc.
d) Epics (*Ithasa*): *Ramayana* and *Mahabharata* are two great epics of Hindu literature.
e) *Brahm Sutras* and *Upanishads*: These are commentaries on *Vedas* which form *Jnan Kanda* (*Aranyakas* and *Upanishad*) and deal mostly with principles of *Vedic* philosophy.

f) *Dharshanas*: These describe various branches of *Vedic* philosophy.

a) *Vedangas*

(also known as *Shastras*). *Vedanga* means "limbs of the *Veda*". There are six *Vedangas* which are considered as auxiliary to and in a sense part of the *Veda*. The six vedangas have been compared to six limbs (nose, mouth, foot, ear, eye and hand) of cosmic human body. (*Ved Purusha* – see Chapter 1). These six limbs of *Veda* are:-

1) ***Shiksha*** – (nose) (pronunciation, syntax etc). It deal with phonetics and etymology of *mantras* which is achieved by correct pronunciation (*uccârana*), tone and accent of sound (*svara*), duration (*matra*), force of sound (*bala*) continuity, transition in recitation (*sama* and *santana*). The books dealing in this branch are known as *Pratishakhyas*. It is said in ancient period every *rishi* (who headed a *gotra*) produced his *Pratishakhya*, but some of these have been lost and the three *Pratishakhyas* which have been preserved are:

1.1) *Rik Pradyashakhya* written by *Shaunak*, of the *Shukla* branch of *Yajurveda*.
1.2) *Vajasaneya Pratishkhya* written by *Katyayane* of *Vajaseneya* (branch of *Shukla Yajurveda*).
1.3) *Sama Pratishkhya* written by *Pushpamini* of *Samaveda*.

2) ***Vyakrana*** (grammar) – (mouth): All that is spoken by mouth constitutes important part of a *mantra,* hence this *vedanga* is of considerable importance. Grammar is the most important part of languages. Five purposes for study of grammar are:

2.1) *Raksha* (Protection): Which *mantras* should be used in a particular sacrifice for having maximum benefit depends on in-depth meaning of every idiom, sentence and total meaning of the *mantras*.
2.2) *Uha* (Derivation): In Sanskrit language there are different words for gender. So derivation of the words of a *mantra* for a particular gender is essential.
2.3) *Agam* (Knowledge of *Veda*): It is essential to know the *Vedic* knowledge for proper utilization of grammar in a *mantra*.
2.4) *Agam* (Convenient method) Even for conciseness the study of grammar is inevitable.
2.5) *Asandeha* (Resolving doubts or ambiguity). Knowledge of grammar can resolve any ambiguity of the meaning of *mantra*. *Patanjali*, *Katyayannan* and *Panini* are writers of grammar.

3) *Chandas* (metre for poetry) – (foot): *Chhanda* has been used to regulate the succession of certain groups of syllables (long, short, stressed, and unstressed) in which poetry is usually written.

It corresponds to *tala* in music. Thus *chandas* ensure that *mantra* form (*Rk*) is not distorted. *Katyayan* has stated that one who studies or chants *mantra,* without having the appropriate knowledge of its '*chand*', *rishi* (seer) and *devta* (deity, for whose honour, the mantra is recited), all his objectives remains unfulfilled.

Chand has been extensively described in *Rik Pratishakya* (see above *Shiksha*) and in

also in *Chanda Sutra* by *Pingala*.

4) ***Nirukta*** (Undeclared) – (Ear): It was composed by Saga *Yask* as a commentary on the book called '*Nighantu*' written by Sage *Kashyap* explain the meanings of certain words of *Vedic* literature which had lead to different interpretations of *Vedas*. The importance of this work lies in the fact that it served as a guide for future commentators of *Vedas* to write commentaries in the accepted meanings of words as prescribed in *Nirukta*.

5) ***Kalpa Sutras*** (manuals) – (Hand): *Kalpa* means 'practical, feasible' and *Sutra* means "Short aphorisms". There are *Kalpa Sutra* in all the four *Vedas*. The four *Kalpa Sutras* are:

1) *Shraut Sutra's*
2) *Grihya Sutra's*
3) *Dharma Sutra's*
4) *Shulva Sutras*

5.1) <u>*Shraut Sutra's*</u> – The main subject of these *sutras* is the description of the various oblations (*ygnyas*) as propounded by *Vedas*. Great emphasis is laid on selection of sacrifical fire and its re-ignition in some special circumstances. As such these *sutras* are of general interest to people.

5.2) <u>*Grihya Sutras*</u> – It contains the detailed description about the various oblations performed in a household like sacred thread ceremony (*Upayana*), marriage (*Vivah*), death rituals (*Shraddh*) etc. The *Grehya Sutra* followed in North India is known as *Grihya Sutra* of *Shukla Yajur Veda* (SYV), which is also known as *Paraskar Grihya Sutra*. These *Sutras* describes 40 *Sanskaras* of a Hindu which include 16 *Sanskars* which are in vogue now in North India.

5.3) <u>*Dharma Sutras*</u> – These describe duties of all four castes (*Varuns*) and also duties of King).

5.4) <u>*Shulva Sutras*</u> – They give description for construction of sacrificial alters based on ancient geometrical science.

6) ***Jyotisha*** (Astronomy and Astrology) (eye) Astrology is divided into three parts:

1) *Siddant* (Theory)
2) *Samhita*
3) *Jataka*

6.1) <u>*Siddant*</u> - It helps one to understand good and evil results (effects) with the help of minute arithmetic calculations related to rising and setting of the planets and other heavenly bodies.

6.2) <u>*Samhita*</u> - It deals with good and evil effects which occur due to the combinations of the planets, day and night transitions and seasonal transition which effect the whole world.

6.3) <u>*Jataka*</u> - means the good and evil effects, which occur during the transmigration of soul though 84 *lakh Yonis* and the effects which heavenly bodies have on joy, sorrow, gain-loss, destiny etc.

Upa-Vedas

These, constitutes sub-division of *Vedic* knowledge which relate to matters other than sacrifice or philosophy. It has four divisions :

1) *Ayur Veda*
2) *Dhanur Veda*
3) *Artha Veda*

4) *Ghander Veda*

1) *Ayur Veda* – It deals with the science of ancient system of Indian medicine that uses natural herbs and plants to cure disease.

2) *Dhanur Veda* – It deals with science of archery and other weapons. It also specifies war strategies, rules of warfare and about prisoners of war.

3) *Artha Shastra* – It deals with ethics to be followed by kings for proper administration, and for fighting enemies. It is, written by *Kautilya*.

4) *Ganderva Veda* – It describes the science of music and dance. *Natya Shastra* written by Sage *Bharata* is the chief manual of this *Veda*.

b) *Smriti* and *Nibandha Grantha*

(*Smriti* not to be confused with *Smriti* Scripture). After writing *Vedangas*, yet another form literature *Smriti* and *Nibands* came into vogue after *Vedas*, which simplified *Vedic* knowledge. It was presented in the form of manuals in simple prose language as against earlier knowledge, which was in the form of brief poetic expressions called manuals.

These scriptures have been categorized into three categories as under:

1) Codes of conduct (*Aachâr Samhita*)
2) Codes of behavior (*Vyavahara Samhita*)
3) Codes of Atonement (*Prayaschita Samhita*) or Codes of punishment (*Danda Samhita*).

All the three aspects are essential for worth while existence of a man.

1) **Codes of conduct** – For right code conduct, spiritual development is essential and spiritual development depends on implementation of 16 *Sanskaras* (for details see Chapter 21), which cover life from birth to death and even after. The performance of these *Samskars* also depends on the *Varna* (cast) of a person e.g., the two most important-duties of a *Brahman* are (a) penance and (b) learning and acquiring knowledge.

2 **Codes of behavior** – All categories of people have been advised to preserve right behavior, which is essential for smooth functioning of society. Laws have been prescribed for king for proper administration and for the punishment for those who violate social laws.

3) **Codes of Atonement** – It is natural for a man to commit mistakes. To undo the sins associated with a wrongful action done knowingly or unknowingly, there have been prescribed rules for atonement such as performing rituals and giving also in charity etc. including recitation of *mantras* etc.

There are 20 *Smrities* written by 20 different sages and all these have been named after the sage who wrote it. These are:-

1) *Manu*, 2) *Atri*, 3) *Vishnu*, 4) *Hârit*, 5) *Yagya Valkya*, 6) *Ushanâ*, 7) *Angira*, 8) *Yama*, 9) *Aapasthamba*, 10) *Samvarta*, 11) *Kâtyâyens*, 12) *Vrihaspati*, 13) *Parâshar*, 14) *Vyâsa*, 15) *Shankh*, 16) *Liket*, 17) *Dakshâ*, 18) *Gautam*, 19) *Shâtâtap*, 20) *Vashishta*.

In addition to above there are other *Smrities* (about 30 more) which are not considered important.

c) *Puranas* (300 AD – 800 AD)
The word *Purana* means old or ancient. Thus *Puranas* are old and ancient texts. They record stories among famous people of time and describe religious beliefs of people and society as such.

They are supposed to have been written by *rishis* or sages. There are many *Puranas*, which have been classified into 18 *Mahapurans* and *Purans*. For a *Purana* to be recognized as *Mahapurana* it must cover five subjects (*Lakshanas*). These are:

1) *Sarga* – creation of universe.
2) *Pratisarga* – after 1st creation periodic destruction and recreation of world.
3) *Vamsha* – genealogies of gods and saints.
4) *Manvantaras* –the history of various eras of manifestation.
5) *Vamshanucharita* – the histories of solar and lunar dynasties.

Thus around this core of five subjects a *mahapurana* contains matters of religious concern, customs, ceremonies, sacrifices, festivals, duties of various casts, description of places and pilgrimages. In the *Puranas, Vedic* gods were upgraded and presented as living beings. Thus came into existence Trinity of Indian Gods: *Brahma, Vishnu* and *Shiv*. The 18 *Mahapuranas*, have each been grouped into 3 groups (6 each for 3 Gods of Trinity). Thus there are:

1) *Vishnu Puranas*
2) *Brahma Puranas*
3) *Shiva Puranas*

Bhagwat Purana dedicated to Lord *Vishnu* is one of the most important *Purana*.

d) *Epics* (*Ithasas*) (200 – 500 BC)
Ramayana and *Mahabharata* are two great epics, which have influenced Indian society to a great extent and have influenced cultures of some neighboring countries as well.

Ramayana was originally written by Sage *Valmiki* around 500-200 BC. It has 24000 verses in Sanskrit. A popular version of this book was written by *Tulsi Dass* in Seventeenth Century, in the Hindi language which is very popular.

Mahabharata epics, describes the war between *Kauravas* and *Pandavas*. The epic is believed to have been composed by Sage *Vyasa* during the period 200 BC – 400 AD, but opinions about this date differ.

The details about these two epics are already known to most of the readers and hence, the need for description is not desired.

e) *Brahma Sutra and Upanishad*

1) ***Brahma Sutra*:** (also known as *Vadanta*)
Upanishads constitute the last 4th part of all the *Vedas* and deal with philosophical aspects of the relationship between man world and god. The aphorism of these *Upanishads* in the Vedas remained hidden knowledge, as it was difficult to understand this knowledge.

It goes to the credit of Sage *Badrayana* who for the first time systemized the knowledge of *Vedanta* and interpreted it by writing *Brahm Sutra* around 500-200 BC. This *Brahm Sutra* became the original writing for subsequent commentators on the *Vedanta*, which came to be known as *Vedanta* philosophy.

2) ***Upanishads*:** *Upanishads* is a combination of three words *upa-ni-shad*. The word *'upa'* means near', *'n'* means 'down' and *'shad'* means sit. Thus *Upanishad* means 'sitting near the

teachers and receiving *Vedic* teachings". The *Upanishad* is a form of literature, which represents commentaries on various *jnan-kandas* of *Vedas* by learned seers. These teaching focus on philosophical questions such as relationship between *Atma* (soul) and *Brahman*, creation of universe, causes of human suffering re in-carnation, *Karma* etc. The teachings of these *Upanishads* are not organized into a philosophical system, as they were written by sages who were not preachers of philosophy. They do not deal with theology either and are not dogmatic.

It is said originally many *Upanishads* were written but many have been lost. There are still 108 *Upanishads* available. Some of these are in prose and yet others in verse. However out of all these, only 11 or 12 are considered to be principal *Upanishad*. These are:

1) *Kathar Upanishad*
2) *Isha Upanishad*
3) *Kena Upanishad*
4) *Prasne Upansihad*
5) *Mundaka Upanishad*
6) *Mundukya Upanishad*
7) *Taittiriya Upanishad*
8) *Aitareya Upanishad*
9) *Chandogya Upanishad*
10) *Brihadaranyaka Upanishad*
11) *Kaivalya Upanishad*
12) *Svetasvatara Upanishad*

A brief discussion of these *Upanishads* follows:

1) <u>*Isha Upanishad*</u> (also known as *shâvasyopanishada*).

This *Upanishad* has 18 *mantras* (versus), which form the fourth chapter of the *Kanva Shakha Samtuta* of the *Yajurveda*. Scholars have ascribed this as the first *Upanishad*, which is also the shortest one. It discusses at length the benefits of god realization and the characteristics of ignorance.

2) <u>*Keno Upanishad*</u>: This *Upanishad* forms a 9th part of *Brahmana* of *Samaveda*. The main topic covered in this *Upanishad* is "the Supreme Devine Cosmic Energy which is very profound and difficult to follow". Therefore, it is explained in the form of a conversation between a teacher and his disciple.

3) <u>*Katha Upanishad*</u>:
Katha Upanishad is famous among *Upanishads*. It is an integral part of the *Katha* branch of the *Krishna Yajurveda*. The comprehensive description of the eternal divine elements of the Supreme God is expressed though the conversation between *Nichikata* a seers son and God of death (*Yama*). The dialogue between *Nichikata* and *Yama* is as revealing as the dialogue between *Arjuna* and *Krishna* in *Bhagwat Gita*. As a matter of fact some of the verses which are found in *Bhagwat Gita*, do exist in this *Upanishad* also.

4) <u>*Taittiriya Upanishad*</u>:
This is one of the most important *Upanishads*, which forms part of *Taitteriya Aranyaka*. *Brahman* is described as

"Satyam Jnanam, anatam brahma"

(*Brahma* is truth, knowledge, infinite).

It deals with creation of world and discusses moral issues for youth and others.

5) <u>*Chandogya Upanishad*</u>: It is an integral part of the *Tvalkara Brahmana* of the *Samveda*, just like *Keno Upanisahd*. There-

fore peace invocation is same. This is the longest *Upanishad*. Through stories, parables and dialogues this *Upanishad* illustrate existence of *Brahma*, the value of truthfulness, usefulness of knowledge. It describes benefits of recitation of *Aumkar* and its relationship with *prana* (life breath).

6) Mandukya Upanishad: It is the shortest of all *Upanishads*, but is considered important one. It discusses various states of consciousness and the Ultimate Consciousness. It also describes greatness of *Aumkar*.

7) Manduka Upanishad: It is taken from *Atharveda*. It discusses two ways of knowledge. The higher knowledge, (*Apara Vidya*) is that which helps in god realization and lower knowledge pertains to rituals. It describes process of the evolution of the universe.

8) Prasna Upanishad: This *Upanishad* is a part of *Pippaladashakiya Brahmana* of *Atharveda*. In this *Upanishad Pippalada Rishi* has answered six questions of six *rishis Sukesha, Satya Kama, Gargya, Kausalya, Bhargava* and *Kabandhi*. The questions asked are about birth of individuals, about body, life force (*atma*) its existence and exist etc.

9) Swetasharo Upanishad: It discusses realization of *Brahman* (cosmic element) by meditation. It also discusses other subject such as world (which is an endless cycle), the delusions created by god, individual soul *(Jiva)*, method for liberation from the cycle of life and death through three paths *Karam Yoga, Bakti yoja* and *Jnan yoga*.

10) Brihadaranyaka Upanishad: The incantation of this *Upanishad* is the same as in *Isha Upanishad Brihadaranyaka Upanishad* is one of the longest *Upanishad* as is indicated by its name. *Brhad* = Long, *Aranyeha*-forest. Hence this long *Upanishad* is worth studying in the isolation of a forest. It forms a part of the *Vajaseneya Brahmane* of *Kanvebranch* of *Yajurveda*. The main theme of this *Upanishad* is self realization which is covered in six chapters. It carries an interesting conversation between Sage *Yajnavalha* and his students who ask questions as to how do we hear, see, think of etc. To all such questions, *rishi* replies "*Brahma* is the seer of sight, hearing".

11) Kaivalya Upanishad: This *Upanishad* is in the form of a dialogue between guru and his disciple regarding knowledge of *Brahman*. Teacher explains *Brahman* as one without beginning, middle and end. *Brahman*, dwells in the hearts of all.

12) Aitareya Upanishad: This *Upanishad* declares *Brahman* as the source, sustenance and the end of the universe. He is the waking man in waking state, dreamer in dreaming stage deep sleeper in dreamless stage.

13) Bhagwad Gita: *Bhagwad Gita* has also been classified as an *Upanishad* of a different kind. Instead of commenting on *Vedic* texts, it present a commentary on different *Upanishad* itself.

f) *Darshanas*

There are six popular school of *Vedanta* philosophy commonly known as *Darshanas* (see Chapter 3 for details). These are:

1) ***Nyaya*** (theory of inference) written by Sage *Gautama* (not *Buddaha*).
2) ***Vaisheshke*** – study of ultimate particles written by Sage *Kanda*. This is

also known as Atomic School of Hinduism.

3) ***Sankhya*** – Describes two ultimate realities *Purusha* and *Prakriti*. It is written by Sage *Kapila*.
4) ***Yoga*** – Advocates a system of mental and physical exercises as spiritual discipline. It is written by Sage *Patanjali*.
5) ***Purva Mimasa*** – It emphasis on the performance of *Vedic* rituals for liberation from material bondage. It is written by Sage *Jaimini*.
6) ***Vedanta*** (also known as *Uttara Mimamsa*) Its original author was *Vyasa*.

It is the philosophy of *Vedanta*, which describes *Brahman* as the sole authority for everything that one observes in this universe. There have been many commentators on *Vedanta*, among whom the best known is by *Shankracharya*.

Tantric Literature

Agamas

Three are three tantric traditions in Hinduism besides *tantarism* of *Buddhism*. These three tantric tradition are:

1) *Shaivism*
2) *Shaktism*
3) *Vaishnavism*.

The literature regarding these *tantaras* traditions is known by the name of *Agamas*, which were written from 1st to 6th Century AD.

Some of the prominent *Agamas* of *Shaivism* are as follows:

1) *Malini Vijya*
2) *Svacchanda*[5]
3) *Vijayettara*
4) *Netra*
5) *Naishvasa*
6) *Svayambhuva*
7) *VijnanBhairva* (English translation available)
8) *Mrgendra*
9) *Rudryamiala*
10) *Shivstotra* (Einglish translation available)

Spanda Shastras

1)* *Spnda Karika* by *Kallata*
2)* *Virti* by *Ramakantha*
3)* *Pradipka* by *Utpala*
4)* *Spanda Samdoha* by *Kshemraja*.
5) *Spanda Nirnaya* by *Khermaja*.
6) *Spanda Karika* (Translated into English).

Pratyabijna Shastras

1)* *Shivdrashti* by *Somananda*
2)* *Ish-Pratyebjna Karika* by *Ulpaldeva*
3)* *Sidditrayan* by *Utpal deva*.
4)* *Pratyabijna Vimurshani* (2 Vol.) by Abinavgupta.
5)* *Pratyabijna Vivrti – Vimarshani* (3 Vol.) by Abinava Gupta commentary in English under title *Bhaskari* (2 Vol.) written by *Bhaskar Acharya* published by Prince of Wales, Saraswati Bhavan, Allahabad, under Serial Nos. 82 & 83).
6)* *Parmarthsara* by Abinavgupta.
7)* *Pratyabhijnam* hydyam (Translated into English by Jaidev Singh).
8)* *Shiv Shrotavali* by Utpaldeva (translated into English by N K Kotru).

Kashmir Shaivism

1) *Tantra Loka* by Abinav Gupta (Translated in English).
2) *Paratrisika Vivarna* by Abinav Gupta (Translated into English).
3) Kashmir *Shaivism* by Swami Laxmanji.

Panchastavi[6]

Panchastavi is an ancient work (around 1000 AD) of five laudations in praise of Divine mother *Parvati* (also known as *Mahatripurasundari*). It is devotional in nature and yogic in content. Each of the five laudation has a distinct theme:

1) *Laghustava* (21 verses) in praise of dynamic power of goddess.
2) *Charchastva* (31 verses) focused on search for Truth (*Jnan Shakti*) in its yogic content *Panchastavc* describes the path of *Kundalini* awakening.
3) *Ghatastava* (24 verses) in praise of creative energy (Shakti) of Goddess.
4) *Ambastava* (32 verses) praising goddess as benign mother.
5) *Sakalajananistava* (38 verses) praising glory of cosmic mother.

In its *yogic* content *Panchestavi* describes the path of *Kundalini* awakening.

Explanations

1) Encyclpedia Brittanica p 529.
2) In observing sacrifices as per *Vedic* codes, Hindus consider river *Narmada* (which flows EW, South of *Vindyan* mountains) as dividing line. Worshipers South of this river offer prayers northwards to this river and people living north of *Narmada* pray northwards to River *Ganga*.
3) Translation taken from '**Eight *Upanishads***' published by Advaita Ashram Calcutta written by *Swami Gambhrânanda*.
4) Translation taken from '***Eight Upanishads***' published by Advaita Ashram Calcutta written by *Swami Gambhrânanda*.
5) Published in 6 volumes by Kashmir Research Dept. It gives clear exposition of *Tantra Shastra* it in all its aspects of '*deksha*', '*asana*', '*panchakuly*', '*puncha-muktas*' '*mandala*', '*rudra*', '*bhavana*', '*nari*', '*guru*-desciple', '*sadhbhavana*' of etc. It is like an encyclopedic '*Shiva Shastras*'.
6) It authorship is unknown but is believed to be the work of *Dharmâcharya* (who lived in the latter half of 9th Century AD).
   A detailed commentary on this work has been written in English by Jankunath Kaul (Kamal) Published by Sri Ramakrishna Ashrama, Srinagar (Kashmir) in 1996.

*) These books have been published in original Sanskrit Text by KSTS (Kashmir Series of Texts and Studies – edited by Madhsudan Kaul).

Book Consulted

1) Kannan, G.K. **"Understanding Veda Karma Kanda"**, (2nd Vol), Published by Bharti Vidhya Bhawan, Bombay.
2) Swami Gambhirananda **"Eight Upanishads"**, Published by Advaita Ashram, Calcutta.
3) Pandit Bansi **"Hindu Mind"**, Published by B & V Enterprises, USA.
4) Jai Dev Singh **"Shiva Suttra"**, Published by Moti Lal Banarasidass, Delhi.
5) Pandit. B. N. **"Specific Principles of Kashmiri Shaivism"**, Published by Munshiram Manohar Lall Publishers, New Delhi.
6) Janki Nath Kaul **"Panchestavi"**, Published by Rama Krishna Mission, Srinagar.

Appendix A2

Gotras of Kashmiri Pandits

1) *Bhava Kapishthala*
2) *Bhava Kapishthal Aupamanyava*
3) *Bhuta Vátsya Aupamanyava*
4) *Bhuta Vátsya Laugâkshi*
5) *Dar Bharadwaja*
6) *Dar Varshaganya*
7) *Dar Wâsak Shâandelya*
8) *Deva Bharadwaja*
9) *Deva Vardhatta Shâlan Kaushika*
10) *Deva Varshaganya Shandilya*
11) *Dattatreya (Kaul)*
12) *Kantha Dhaumyana Laugakshi Gautama*
13) *Pâtdeva Vásagârgya*
14) *Pat Svâmina Kaushika*
15) *Pat Svâmina Kaushika Deva Ratra Parwara*
16) *Râj Kaushika*
17) *Svamina Bharadvajá*
18) *Svamina Gautama*
19) *Svamina Gautama Laugakshi*
20) *Svamina Koshk Bhardwaja*
21) *Svamina Maudgalya*
22) *Svamina Laugakshi*
23) *Svamina Vasishtha Vatsya Laugakshi*
24) *Svamina Wâs Atreya*
25) *Shalam Kautra*
26) *Sharman Gusha*
27) *Watsya Aupmanyava*
28) *Wasdeva Pâtagargya*
29) *Atri Bhargaya*
30) *Artha Varshaganya Shândalya*
31) *Bharadwaj*
32) *Bhava Atreya*
33) *Bhava Devalya*
34) *Bhava Kapishthala Kaushika*
35) *Bhava Kapishthala Manana*
36) *Bhava Aupamanyava*
37) *Bhuta Laugakshi Dhaumyâyana Gautama*
38) *Bhuta Dhanmyâyana Gautama*
39) *Bhuta Raja Laugakshi Dhaum-yayamaGautama*
40) *Bhuta Aupamanyaya laugakshi*
41) *Bhuta Shâlam Kayana*
42) *Bhuta Shâlam VatasyaLaugakshi*
43) *Bhuta Was Aupamanyaya Laugakshi*
44) *Dar Bharadwaja Paladev Vasagargya*
45) *Dar Dev Shalan Kapi*
46) *Dar Dev Shalana Kaushika*
47) *Dar Dev Shalan Kyayana*
48) *Dar Kapisthala*
49) *Dar Kapisthala Upamanuva*
50) *Dar Shandalya*
51) *Dar Sharman Kautsa*
52) *Dipat Sâman Aupamanyava*
53) *Dat Dat Shâlam Kautsa*
54) *Dhaumyayana*
55) *Datta Kaushika*
56) *Dat Sharman Kantha Kashypa*
57) *Dat Varshaganya*
58) *Dat Wâs*
59) *Deva Bhardwaj*
60) *Deva Bhardwaj Kaushika*
61) *Deva Gargya*

62) *Deva Gautma*
63) Deva Gautama Laugakshi
64) *Deva Kaushika*
65) *Deva Kantha Kashypa*
66) *Dev Kucha Atreya*
67) *Deva Kashyap Mandgalya Kashyap*
68) *Deva Laugakshi*
69) *Deva Parashara*
70) *Deva Patvimina Aupamanyava Kaushika*
71) *Deva Patsvâmina Koshk*
72) *Deva Rishi Kaushika*
73) *Deva Svamina Gautama Kaushika Mandgalya*
74) *Deva Sharmenya Kautsa*
75) *Deva Shandalya*
76) *Dev Svamina Mandgalya*
77) *Dev chanda Shandalya*
78) *Dev Aupamanyava*
79) *Dev Vasishta Bharadwaj*
80) *Dev Wasishta*
81) *Dev Vishmitra Varshaganya*
82) *Ishwar Shândalya Kusha*
83) *Kautsa Atreya*
84) *Kaushika Bhardawaja*
85) *Kanth Kashap*
86) *Karchanda Shandala*
87) *Kara Shandalya*
88) *Kash Aupamanyava*
89) *Mitra Atreya*
90) *Mitra Kaushika*
91) *Mitra Kashypa*
92) *Mitra Shandalya*
93) *Mitra Svamina Kaushika Atreya*
94) *Nanda Kaushik Bhardawaj*
95) *Nanda Kotsa*
96) *Nanda Koshk*
97) *(Deva) Parashara*
98) *Paladeva Vasgargya*
99) *Raj Dat Atreya Shalan Kautsa*
100) *Raj Bhut Logaskhi Deval*
101) *Ratra Bhargava*
102) *Raj Dhattareya*
103) *Ratna Kucha*
104) *Raj Kaushika*
105) *Rishi Kanshika*
106) *Raj Kantsa*
107) *Rishi Kavigargya*
108) *Ratna Maudgalya*
109) *Rama Ratra Vishwamitra Agastya*
110) *Rama Ratra Vishwamitra Vasishta*
111) *Raj Shandalya*
112) *Raj Soma Shandale*
113) *Ratra Varshaganya*
114) *Raj Vasisht*
115) *Ratra Vishwamitra Agastya Aupamanyeva*
116) *Ratra Vishwamitra Vasishta*
117) *Ratra Vishwamitra Agastya*
118) *Sharman Atreya*
119) *Sharman Bhardwaj*
120) *Shandalya Bhardwaj*
121) *Sharman Kautsa*
122) *Sharman Kanth Kashypa*
123) *Shalam Kayana Atreya*
124) *Sharman Kaushika*
125) *Sharman Shandalya*
126) *Shila Shandalya*
127) *Soma Gargya*
128) *Shandalya*
129) *Soma Shandalya*
130) *Soma Vatsa Gargya*
131) *Svamina Atreya*
132) *Swamina Bhargava*
133) *Swamina Bharadwaj*
134) *Swamina Bharadwaj Vatsa Atreya*
135) *Swamina Bharadwaj Kaushika Vatsa*
136) *Swamina Bharadwaj Vas Atre*
137) *Swamina Bharadwaj Kaushika*
138) *Swamina Bharadwaj Dhuni, Kashyapa*
139) *Swamina Bharadwaj Gautma*
140) *Swamina Bharadwaj Laugakshi Divah*
141) *Swamina Deva Gargya*
142) *Swamina Gargya*
143) *Swamina Gautama*
144) *Swamina Gautama Atreya Shalem Kucha*
145) *Swamina Gan Kaushika*

146) *Swamina Gautam Bhardwaj*
147) *Swamina Gautam Laugakshi*
148) *Swamina Gautam Kaushika*
149) *Swamina Gautam Shalam Kucher Atreya*
150) *Swamina Gautam Gosh Vas Aupamanyava*
151) *Swamina Gautam Atreya*
152) *V Shalam Kucha*
153) *Swamina Hesya D Vaseya*
154) *Swamina Kaushika*
155) *Swamina Kantha Kashyapa*
156) *Swamina Laugakshi*
157) *Swamina Mandgalya*
158) *Swamina*
159) *Swamina Parashera*
160) *Swamina Parashara*
161) *Swamina Rishi Kanya Gargys*
162) *Swamina Rishi Kanya Vatsya*
163) *Swamina Shandalya*
164) *Swamina Aupamanyava*
165) *Swamina Kautsa Atreya*
166) *Swamina Vasishta*
167) *Swamina Vasishta Bharadwaja*
168) *Swamina Vasa Gulak*
169) *Swamina Vara Mitra Vatsya Guna Kaushika*
170) *Swamina Vatsya*
171) *Swamina Vas Atreya*
172) *Swamina Vatsya Aupamanyava*
173) *Swamina Warshaganya*
174) *Swamina Was*
175) *Chanda Shandalya*
176) *Varshayani*
177) *Vishwamitra Agastya*
178) *Vatsya Atreya*
179) *Vatsya Gusha Aupamanyuva*
180) *Vishnu Bharadwaj*
181) *Vishnu Gargya*
182) *Vishnu Shaunaka*
183) *Vasishta Svamina Maudgalya*
184) *Vasa Aupamanyava Laugakshi*
185) *Wasista*
186) *Wasishta Bharadwaj*
187) *Wata-Dhatta Shalana Kucha*
188) *Wardhatta Shalana Kucha*
189) *Wata Shalana Kucha*

Source:

Anand Kaul '**The *Kashmiri Pandit***, Utpal Publication, Delhi. (The author has given list of surnames associated with *Gotras* also).

Appendix A3

Description of 64 Names of Indrakshi

1)* ***Katyayani*** (कात्यायनी) – who is the brightness of divine beauty which is recognized in all the three worlds. She is daughter of Sage *Kata* to bless devotees.

2) ***Mahadevi*** (महादेवी) – who is the great power of Supreme consciousness.

3) ***Chandrganta*** (चन्द्रघन्टा) – who is the sound of tinkling bell soothing like the moonlight.

4) ***Mahatapa*** (महातपा) – who is the beautilude of the austere penance.

5)* ***Gayatri*** (गायत्री) – who is the revealer of ultimate truth to the earnest seeker. She is also the vital force on which the universe rests.

6)* ***Savitri*** (सावित्री) – the creative power of giving birth to the Universe. She is wife of *Brahma*.

7) ***Brahmani*** (ब्रह्माणी) – who is the spouce of *Brahma* the god of creation.

8) ***Brahmavadini*** (ब्रह्मवादिनी) – who is the propounder of the knowledge of *Brahma*, the supreme self of all.

9)* ***Narayani*** (नारायणी) – who is the immeasurable power of *Narayana*.

10)* ***Bhadrakali*** (भद्रकाली) – who is testimony of dissolution of world (as against creative power).

11) ***Rudrani*** (रूद्राणी) – who is the spouce of *Rudra* (Lord *Shiva*).

12) ***Krishnpingla*** (कृष्णपिङ्गला) – whose eyes are of black and red hues. It represents a state of being in blissful ease.

13) ***Agnijvala*** (अग्निज्वाला) – the mystic flame of the fire of knowledge.

14) ***Raudramukhi*** (रौद्रमुखी) – who is the power of the furious mouth of *Rudra*, the god of dissolution.

15) ***Kalratri*** (कालरात्री) – who is like night when the duality disappears in its darkness.

16)* ***Tapasvini*** (तपस्विनी) – who is the deity displaying the power of asceticism to bring about the union of *Jiva* and *Shiva*.

17) ***Meghshyamâ*** (मेघशयामा) – who is like the dark clouds holding the rain of joy. It is a state of painnial joy leading to perfect peace.

18)* ***Sahasrakshi*** (सहस्राक्षी) – who is the all pervading soverign represented by imnumerable eyes.

19) ***Vishnumaya*** (विष्णुमाया) – who is the unsurmountable power of hiding the all pervading nature of divinity.

20) ***Jalodari*** (जलोदरी) – who is the primal cause of matter with the help of water.

21)* ***Mahodari*** (महोदरी) – who is large bellied holding the whole universe in it.

22) ***Muktakeshi*** (मुक्तकेशी) – who is the goddess with loosened hair. When she is pleased she loosens all knots.

23) ***Ghorarupa*** (घोररूपा) – who is the fierce aspect of goddess adopted for destroying evil spirits and thus maintaining harmony according to laws of nature.

24) ***Mahabela***(महाबला) – who is powerful and ever vigilant goddess.

25) ***Ananda*** (आनन्दा) – who is the bliss divine not comparable with any other kind of joy.

26) ***Bhadrajânanda*** (भद्रजानन्दा) – who is the eternal bliss born of auspicious purity.

27) ***Rogahartri*** (रोगहर्त्री) – who is the dispenser of disease.

28)* ***Shivapriya*** (शिवप्रिया) – who is the beloved of Shiv.

29)* ***Shivadûti*** (शिवदुती) – who engages *Shiva* as Her messenger.

30)* ***Karali*** (कराली) – who is dreadful (as *Chandi*)

31) ***Pratykshâ*** (प्रत्यक्षा) – who is the perceptible deity.

32) ***Parmeshvrî*** (परमेशवरी) – who is the Supreme Self.

33) ***Indrânî*** (इन्द्राणी) – who is spouce of *Indra*, the god who resides in *Dev Loka* and brings prosperity to people living in all the three *lokas*.

34) ***Chyndurrûpâ*** (चन्द्ररूपा) – who is the soothing power like moonlight.

35) ***Indrshkti Prayna*** (इन्द्रशक्तिपरायणा) – who as spouce of *Indra* is the wielder of his power (Inder weapon of power is thunderbolt)

36)* ***Mhishâsursmrtrî*** (महिषासुरसहंर्त्री) – who destroyed demon *Mhishasur* in battle.

37)* ***Chamundâ*** (चामुण्डा) – who is the terrific form of *Durga*.

38) ***Garbhadevta*** (गर्भदेवता) – who is the self-luminous power of actually manifestation.

39)* ***Varahî*** (वाराही) – who is Supreme power of assimilation and enjoyment (*Varahi* is one of the seven little mothers-*sptmatrikas*)

40)* ***Narsimhî*** (नारसिंही) – who is the awakener of spiritual consciousness.

41)* ***Bhîmâ*** (भीमा) – who is the powerful one like *Bhima*.

42) ***Bhirvnâdinî*** (भैरवनादिनी) – who is horrible one and infuses courage and fearlessness among devotees.

43)* ***Shrutih*** (श्रुतिः) – who is the divine revelation of *Vedas* as the knowledge of *Brhaman* (*Vedas* are called *Shrutih*).

44)* ***Smritih*** (स्मृतिः) – whois the power of recorded word through spiritual knowledge (*Puranas, Etihasas, Ramanayana, Bhagvad Gita* are called Smriti).

45)* ***Dhrtih*** (धृतिः) – who is the power of concentration for knowing the Supreme Reality.

46) ***Medha*** (मेघा) – who is the power of wisdom which is capable of comprehending the Supreme consciousness.

47)* ***Vidyâ*** (विद्या) – who is the knowledge of Supreme Self.

48)* ***Lakshmi*** (लक्ष्मी) – who is the goddess of fortune and fairness.

49)* ***Srsvati*** (सरस्वती) – who is the goddess of Supreme knowledge and divine light. She is wife of *Brahma*.

50)* ***Annta*** (अनन्ता) – who is the infinite power of consciousness.

51)* ***Vijya*** (विजया) – who is the victory that destroys wickedness.

52) ***Pûrnâ*** (पूर्णा) – who is the power of all accomplishment.

53) ***Mânstoshâ*** (मानस्तोषा) – the Supreme power that grants harmony to the mind.

54)* ***Aparâjita*** (अपराजिता) – who is unconquerable power *Mahashvri*.

55)* ***Bhavânî*** (भवानी) – who is the power of being (she is the originating power of manifestation).

56)* ***Parvtî*** (पार्वती) – who is spouce of *Shiva*.

57)* ***Durga*** (दुर्गा) – who is divine deity difficult of access.

58) ***Haimvati*** (हिमवती) – who is the Supreme goddess, the witness of creation (*Shiva*'s other name is *Himavân*. His spouce is *Haimvati*). (*Haima* means as pure as gold).

59) ***Ambika*** (अम्बिका) – who is the pre-eminent power of austerity and affection.

60) ***Ashiva*** (अशिवा) – who is the power of hiding the reality of truth from the non-believes (atheists).

61)* ***Shiva*** (शिवा) – who is the embodiment of bliss, ever new and absolute.

62)* ***Bhavani*** (भवानी) – who is the goddess who gives life to *Bhava* (existence), *Kama* (desire) and *Rudra* (dread)

63) ***Rudrânî*** (रूद्राणी) – who is the power of dissolution of universe.

64) ***Shnkrârdahshrîrinî*** (शंकरार्द्धशरीरिणि) – who is the consort of *Shankara*.

Source:

J. N. Kaul (Kamal) - Intrakshi Strtrim Published by Sri Ramakrishna Ashram, Srinagar.

*) These names are common with the names given in *Bhavani Nam Shasra Stotra*.

APPENDIX A4

WANWUN (KASHMIRI HYMNS)

Livun Ceremony

1) *Shoklm Karith Hemv Vnvonyey, Rut Fl Dity M'j Bhvanee*

शोकलम करिथ हेमव वनवोनुय । रूत फल दितय मऽज भवानी ।।

(Let us begin our Wanvun chants with the recitation of Lord *Ganash*. May Devine Mother *Bhavani* be propitious to us).

2) *Prazi Pyeth Anitoon Brahman Chharith, Livns Kyuth Diyi Saat Charith-*

प्रजि पेठ अनितोन ब्रह्मण छअरिथ । लिवनस क्युत दियि सात चअरिथ ।।

(Please get a *Brahman* from his home so that he can find an auspicious date for start of this function).

3) *Navi Nechipatre Rut Drav Sath,Zungi Huend Data Shri Bhagvan*

नवि नेचिपतरे रुत द्राव साथा जंन्गि हुन्द दाता श्री भगवान ।।

(In the new *Panchang* auspicious dates for such functions have been given. Let *Shri Bhagvan* Himself be the applicator of Zung).

Mass Muchrun Ceremony

4) *Mass Muchrans Jungi Kus Aoyy, Mangla Devi Te Nandkishvr*

मस मुचरनस जन्गि कुस ओयय,मंगला देवी त नन्दकीक्षवर ।

(*Mangla Devi* and *Nandkishvr* themselves came down to apply Zung on this auspicious occasion of *Mass Muchrun*).

5) *Mass Muchrayey Kheshe Kheshe, Vishvamitren Kuriyey*

मस मुचरायेय खेशो-खेशो । विशवामित्रनि कूरियेय ।।

(Please let loose the hair of the girl without hurting her as she is the daughter of Lord *Vishvamitr*).

Krul Kharun Ceremony

6) *Ast Ast Kh'chkhy Ddnhk Vans, Dast Dast Vajithy Jay Lachhij*

अस्त-अस्त खअचखय डढंख वनस । दस्त दस्त वअजिथय जाय लछजि ।।

(We walked up to *Dndvan* forest slowly to get forest branches for cleaning the entrance door).

7) *Aangns Sanis Babre Robiye, Dhobi Aayi Lr Sani Navne*

आंगनस सअनिस बबरे रोमिये । धोबि आयि लर सानि नावने ।।

(Our compound is full of fragrant herbs which has attracted washer men to clean our house).

Mahindirat **Ceremony**

8) *Padshah Bags Tulmuli Nags, Trags Manz Phol Ma'nze Posh*

पादशाह बागस तुलमुलि नागस । त्रागस मन्ज फोल मंअजे पोश ।।

(Right in the middle of sacred spring of Tulamula a *Mahindi* flower has grown).

9) *Himal Parvts Fli Ma'nz Turi,Ch't Ch't Valimy Yuriyey*

हीमाल पर्वतय फअलि मन्जि दुरी । चअटि-चअटि वअलिमय यूरिये ।।

(*Mahindi* Flowers have grown in *Himal Parvt*. I have brought selected flowers from there).

10) *Shahr Kher Ma'nz Ty Dan Dan Chhanvy, Khanmalen Karvy Ma'nzrat*

शाहर खअर मंअज तय दान दान छानवय । खानमालेन करवय मअंजेरात ।।

(We have got this *Mahindi* from city. Let us clean it to celebrate the mahindirat of our dear one's).

11) *Aasi Ka'r Ma'nzirat BandvnKichye, Lakshmi Hichyey Neerinv*

असि कअर मअंजिरात बान्दवन किचये । लक्ष्मी हेचयेये नीरीनव ।।

(We have celebrated *Mahindirar* for the growth of our kinship. May it be propitious for all).

While Applying *Mahindi* to Groom or Bridegroom.

12) *Dohs phurhm Yary Baliye, Shamn Chhliye Khor Faliye*

दोहस फ्यूरहम यारय बलिये । शामन छलिये खोर फलिये ।।

(For the whole day you were on the river bank now in the evening we are washing your feet).

13) *Maharaz Lalo Padshah Pasondo, Ma'nzi Masnand Ho Praran Chhuy*

महाराज लालो पादशाह पसन्दो । मअंजि मसनन्द हो प्रारान छुयि ।।

(Dear bride/bridegroom who is like a king We are waiting for applying *mahindi* to you).

Devgon **Ceremony**

14) *Jamnay Zaly Gangay Mechye,Divgons Kyuth Livsy*

जमनायि जलय गन्गाय म्येचे । दिवगोनस क्युत लिवसे ।।

(With the water from *Jamuna* River and clay from *Ganges* may we smear the place for the *Devgon* ceremony).

15) *Devgons Snz Hyot Damyantee Maje, Tel Duni Ty Gyv Shrifl*

दिवगोनस सन्ज ह्योत धमयन्ती माजे । तेल डूनि तय ग्येव श्रीफल ।।

(Damyanto Mother has started preparations for *Devgon* by collecting materials like Tel, Walnuts , *ghee* and *Shrifl*).

16) *Kalshuchi Vize Rethi Voth Naran,Klshuk Mandul Vahran Aos*

कलशिचि विजे रेथि वोथ नाराण । कलशुक मण्डुल वाहरान ओस ।।

(*Narayen* Himself got up to lay the *Kalash mandal* for performance of *Devgon*).

17) *Voshnari Vuz Livv Mula Datiyey,Loh Puchi Vel Vot K'ny Shrans*

वोशनारि वुज लिव मूला दतियेय । लोह पूचि वेल वोल कन्य श्रानस ।।

(For the performance of *Kani- Shran Voshnar* has cleaned *Vuz* - the main entrance to house and kept ready the cloth to be used in the holy bath).

18) *Thal Tuur Anumy Goje Ware, Dejhor Anumy Vejebrare*

थाल टुर ओनमय गोजे वारे । डेजहूर ओनमुय वेजिब्रारे ।।

(I have purchased utensil like bowl and *thali* from *Gojvor* and *Dejhor* from *Bijbihara* which are recognized markets for such items).

***Mass Parun* Ceremony**

19) *Suon Sa'nde Kangne Zth Valey,Ath Paarey Flilis't*

सोन सअन्जि कंघने जठ वालय । अठ पारय फलिलअसति ।।

(We will remove the knots of your hair with a golden comb and then apply scents to your hair).

20) *Zth Valmy Rumy Rumy, Chhakhy Mosomye Khoni Llvth*

जठ वालमय रूमय-रूमय । छेखय मोसूमयि खोनि ललवथ ।।

(I am removing your hair knots with all care not to hurt you. You are still innocent like a child worthy of cradling in my lap).

21) *Kuure Paaryey P'tiv V'nky ,Gatij Kuur Gchhi Varivuyi*

कूरि पारयेय पअटिव वअंकय । गाटजि कूर गछि वअरिवुयि ।।

(We are fixing finely made W'nk to your hair braid. You are wise one .Get ready to go to your in- laws home).

***Tarang Gndun* Ceremony**

22) *Masv Kotuye Toms Fotyuyi, Pophv Kotuyi Klaboot*

मॉसव कोतुयि तोमस फोतुयि । पोफव कोतुयि कलाबोत ।।

(Your aunts from maternal side as well as from paternal side have got decorative materials for fixing on your head gear – *taranga*).

23) *Tarang Anumy Gah Log Travne, Tah Kosus M'ji R'gnyaye*

तरॆंग ओनमय गाह लोग त्रावने । ताह कोुस्स माजि रअग्न्याये ।।

(I got a beautiful *taranga* for you which has been pressed by mother *Ragnya* Herself).

***Kori Lgn* Wanvun**

24) *Vushk Drayi Heli ty Datri log Pure , Duryuk Yenivol Kr Vaate*

वुशक्र् द्रायि हेलि तय दात्रि लोग पूरे । दूरयुक येनिवोल कर वाते।।

(There has been long wait for the arrival of *Bharat*. It has been long as much it takes for the ripening of barley and stacking of grains after harvesting).

25) *Sh'nk Shabud Buzmy Vethi Apare, Go'nd Praznovmy Vejbrarey*

शन्क शब्द बूजमय वेथि अपारे । गोंद प्रजनोवमय वेजिब्रारे ।।

(We hear the blowing of conch from the other side of River *Vyath* and we see Go'nd- the decorative feather, on the headgear of bridegroom from a distance).

26) *Zarbaf vyurmy vte vte, Kamdev Sham surte Aav*

जरबाफ कयुरमय वते-वते । कामदीव शाम सूरते आव ।।

(We have laid Zarbaf – "golden cloth " on the passage for walking of bridegroom. I see him coming, who looks like *Krishna*).

27) *Bags S'nis Gul Gayi Tazai, Son Kori Mukth Maharezy Aav*

बागस सअन्रिस गुल गअयि ताजया।सोन कोरि मोकत् महाराज हय आव ।

(Our garden has suddenly become fresh with the arrival of bridegroom who is decorated with pearls).

28) *Sinni Chav Aa'ngn Vthros Penje, Lanji Saan Zafl Badlovitos*

सोन्रि चाव ऑंगन वथरोस पेन्जे। लन्जि सान जाफल बदलअवितोस ।।

(The bridegroom has entered our premises please welcome him by exchanging Zafl).

Posh Puza Wanvun

29) *Bhuteshvr Volmut T'snje Maye,Posh Puzai Yl Hai Voth*

भुतीशवर वोलमुत तअसन्जे माये । पोश पूजाये येल हय वोथ ।।

(*Boteshwr* i.e Lord *Shiva* is deep in his meditation when he got up to receive worship by flowers).

30) *DeksPeth Chandrum Ts Tizvans, Buthis Chhs Kror Siriyuk Roop*

डेकस पेठ चंद्रम तस तीजवानस । बुथिस छुस करोर सिरियुक रूप ।

(He has a crescent Moon on his forehead and his face is bright like millions of Suns).

31) *Aakash Posh vrshu Hani Hani Chhus, Rthban Kani chhus Siri Divta*

आकाश पोश वर्शुण हनि -हनि छुस । रथबान कनि छुस सिरी दीवता ।।

(Flowers are pouring gradually on him from the sky. His chariot driver is Sun god himself.).

Mekhal Wanvun

32) *Svrg Peth Aniton Pandita Charith, Agn Kunds Kuith Diyi Satha Charith*

स्वर्ग पेठ अनितोन पंडिता छारिथ । अग्न कोण्डस क्युित दियि साथ चारिथ

{Please go and fetch a priest from heaven who will give us an auspicious date for lighting of fire (for performance of *Mekhal*)}

33) *Sons'ndi Tongre Rops'ndi Belo, Baly Valus Shele M'yuch*

सोनसन्दि टोगरे रोपसन्दि बेलो । बालय वालुस शेल मेम्यच ।।

(Go and get clay from the hill by digging with golden digger and silver shovel)

34) *Vasdev Razni Zechi Zechi Kapse, Dapse Karse Yonne Hn*

वासदीव राजनि जेछि जेछि कपसे । दपसे करसे योने हन ।।

(Please get long staple cotton from the noble man *Vasdev*' s house for preparing *Ygnopavit* thread)

35) *Devki Vysnov Kanikv Kots, Yonya Loduy Narani*

दिवकी व्यसनोव कनिकव कोतुय । योन्या लोदुय नाराणी ।।

This *Yonya* has been blessed by *Narayan* (*Devki* mother has soaked the cotton and the girls have spun it. Himself).

36) *Yonys Ch'nis Son Sund Tekuy, Yi Kasiy Deki buj Zav*

योनेस चानिस सोन सन्जि टेक; । यि कसिय डेकय बजे जाव ।।

(Your *Yonya* has golden *tika* ,who is the fortunate mother of this boy).

37) *Yonis chains Ro'f Te Rony, Ye Ks Razrene Zav*

योनेस चानिस रोफ त रोने । यि कस राजरेने जाव ।।

(Your *Yonya* has silver and bells attached to it, who is the auspicious mother of this boy).

38) *Om Abo Svym Su Teviste Parize, Dyana Sorize Shri Ramun*

ओमअबो स्वयं सू तेविसते परिजे । ध्याना सोरिजे श्री रामुन ।।

(Dear boy keep on reciting' *Om ab,o Syyum s,u Taviste'* while meditating on Lord *Rama*).

39) *Lols Putis Mrgchhala Nali, Ma'li Chhuniyo Kin Brahmnee*

लोलय पूतिस मरगछाला नाली । मालि छुनुयो किन ब्रह्मणी ।।

(Dear one has worn *Mrg Chhala* - Dear skin. Has it been done by his father or by Lord.*Brahma* himself ?)

40) *Trey Lari Bb S'nzi Trey Lari Gor S'nzi, Shu Lor Yonya Provtho*

तरे लरि बब सन्ज तरे लरि गोर सन्ज । शु लरि योनि प्रोवथो ।।

(Your *yagnopavit* has three strands of your father and three strands of your *Guru*. Thus you are wearing *Yonya* of six strands).

Appendix A5

Glossary of Sanskrit Words

A

Aalat: A traditional welcome to individuals or gods.
Aacman: Sipping of small quantities of water as a purification act.
Aadidevta: A group of nine deities who are placed on the right side of *Navgreh* in worship.
Aastics: Believers in *Vedic* knowledge.
Aapo Prashna: Purification of water by recitations of *mantras*.
Aarti: Worship of gods or individuals by moving certain objects of worship in front of gods image or individual.
Aasan (Aasnas): Offering seat to deity for sitting. (*Aasana* - a posture for sitting in yogic practice).
Aaposhan: Offering final *achman* to deity during worship.
Aadarshan: Moving mirror in front of deity's worship as a symbolic gesture to enable him or her to have a look at himself /her.
Aadityas: A group of 12 *Vedic* deities who represent illumination.
Abhishekha: Symbolic bathing of deity by pouring water over it along with recitation of mantras.
Advaita Vedanta: A branch of *Vedanta* philosophy which states humans share the cosmic intelligence of the Supreme Self.
Agnimukha: Rituals associated with the lighting of fire in a *homa* at the start.
Ahuti: Offerings of materials made by hands or with implements in the *yagnya*.
Akshat: Unbroken rice used in worship.
Anugreha: Devine grace to get true knowledge of gods manifestations.
Argyam: Washing deity's face by offering consecrated water along with milk, curd *ghee*, rice etc.
Adyatmic Karma: Auspicious religious rites.
Antyeshti: Funeral rites.
Antahkarna: Combination of mind, intelligence and ego in a human body.
Anga: Part of a ritual.
Annprasana: Offering solid food to a child for the first time.
Anteriksh: Space between Earth and *Dyovaloka* (where gods live).
Artha: Possession of wealth as one of the human goals.
Asur: Evil forces who keep on fighting with *Devas* - *Vedic* gods.

***Avatara*:** A human incarnation of god.
***Amstavtara*:** Partial incarnation of god in human form.
***Asht Siddhis*:** Eight powers of a deity. These are: *Anima* (appearing as small): *Mahima* (appearing as large); *Garima* (appearing as heavy); *Laghima* (appearing as light); *Prapti* (get things one wants); *Prakamya* (go inside earth or fly); *Ishtva* (rule over every thing); *Vashitva* (control over everything).

B

***Bhachkarna* (zodiac):** An imaginary broad belt in the cosmos extending about 9 degrees on each side of the elliptic. Elliptic is the path of the Sun, which passes through the centre of the zodiac.
***Bhakti Yoga*:** One of the three paths of salvation It is a spiritual path of love and surrender to god.
***Bhuvana*:** Abodes of beings as per *Shaivism.*
***Bhairva* (or *Bhairwa*):** A being who is god like (*Shaivism*); a part of Lord *Shiv's* army- *Shiv gana* who create hurdles if ignored in worship (*Vaishnavism*).
***Buddhi*:** Intelligence.
***Bijvapn*:** a *samskara* performed soon after marriage for getting a good progeny.
***Brahmsutra*:** The first commentary on Upanishads written by sage *Badaraayana* (500- 200 BC).

C

***Charnamrit*:** Sipping water poured over deity.
***Chatrum*:** A symbolic act of placing a canopy over deity's head.
***Chakra*:** Psychic energy centers in a human body. There are eight centers: *Muladhara*, (at bottom); *Swathisthan* (at terminal point of spinal column); *Manipur* (at navel); *Anahata* (at heart level); *Vishudi* (at throat level); *Ajna* (in the middle of brain); *Sakasvara* (at the top of head).
***Chatushshti Yogini*:** 64 female deities who receive worship on auspicious occasions.
***Chit*:** Consciousness.
***Chudakarna* (*Mundan*):** A *samaskara* performed for hair tonsure of a boy.

D

***Darshanas*:** Commentaries on *Brahmsutra*. Six schools of thought known as *darshanas* have been recognized in *Vedanta*. These are: *Nyaya, Vaiseshika, Samkhya, Yoga, Mimamsa and Vedanta.*
***Dakshina*:** Wages paid in cash to priest for performance of worship.
***Dashdikpal*:** A group of ten *Vedic* period deities representing various directions.
***Devas*:** *Vedic* period gods who were without any form and receive worship in all rituals.
***Devgon*:** A ritual by which an individual is purified by bathing with consecrated water on the occasion of his/her marriage or *uppanyana* ceremony.
***Dharma*:** path of righteousness.
***Dhup Deep Puja*:** A set of 15 steps of worship, which forms *purva bhaga* (First stage) of all *pujas*.
***Dhyan*:** Meditation on the form of deity.
***Dhrtih*:** endurance, fortitude, steadfastness.
***Durga*:** Personification of all the energies of gods as goddess. Who receives extensive worship by all Hindus.

***Duvaita Vedanta*:** A branch of *Vedanta* philosophy which states that world (*jagat*) and individuals (*jives*) are two independent identities, controlled by *Brahman*.
***Dyava loka*:** the abode of gods up in the sky.
***Greha*:** planet.

H

***Hirangharbhaha*:** A stage in the manifestation process where under *Ishvara* holds everything in his golden womb before He lets it go (*Vedanta*).

I

***Indra*:** *Vedic* god.
***Isht Devta* (or *Isht Devi*):** Family god or goddess.
***Ishvara*:** God who is identified as immanent aspect of *Brahman*.

J

***Jatkarma*:** A *Samskara* performed at the birth of a child.
***Jeevan mukhta*:** Achieving liberation (*mukhti*) in this life.
***Jiva* (*or jivbhuta*):** All living organisms but generally is used for reference to human beings.
***Jnan Kanda*:** *Vedic* literature which describes *Vedic* Philosophy. It includes *Aranyaka* and *Upanishad* parts of four *Vedas*.
***Jwala Devi*:** One of the *Ist devi's* of *Kashmiri Pandits* who resides at Khrew in Kashmir.
***Jnan Yoga*:** One of the three ways recommended for achieving *moksha*. It involves study of literature and intensive meditation to understand true nature of god.
***Jnanendriyas*:** Five organs of perception: ears (hearing), skin (touch), eyes (seeing), tongue (tasting) and nose (smelling).

K

***Karmkanda*:** *Vedic* literature describing performance of *Vedic* rituals as given in the *Samhita* and *Brahmana* parts of each of the four *Vedas*.
***Kalpa*:** A measure of *Vedic* time. It is equal to 86.40 million years.
***Karm Yoga*:** Path of rituals. One of the three ways recommended for achieving liberation (*mukhti*).
***Kali*:** A form of *Durga Bhagwati* in which She killed demons.
***Karmendriyas*:** Five organs of action. These are: Speech (expression), hands (handling), feet (walking), *anus* (discharge) and sex, Organ (procreation).
***Kama*:** One of the four objectives of human life is to produce good progeny.
***Kalash*:** A ritual through which *Varun* (a *Vedic* god) is invoked in a pot full of water. *Kalash* is present in all auspicious and inauspicious rituals.
***Kshetrpal*:** Field deities who are invoked during all worships. They number 49.
***Kshema Yachna*:** A prayer at the end of a ritual for condoning mistakes committed, unknowingly in its performance.
***Kuldevta* (*Kuldevi*):** Family god or goddess.

***Kundalini Shakti* (*Kundalini Yoga*):** A dormant energy lying in all human being. The act of awakening this energy is called *Kundalini Yoga*.
***Kusha*:** Sacred grass used in worship.

M

***Maya Shakti*:** Divine power, which is the cause of ignorance among human beings.
Mahishasurmardini: An epithet of *Durga* when she killed a demon *Maheshasur* (in the form of a he buffalo).
***Marjana* (or *mantr snan/ mantr guddak*):** Bathing of deity in worship by recitation of *mantras*.
***Manvantara*:** A full cycle of manifestation and dissolution .One *manvantara* has 71 *Kalpas*.
***Mantra jaap*:** Repeated recitations of *mantra* with the help of rosary (*mala Jaap* or fingers (*kar jaap*).
***Moksha*:** Liberation from bondage, which is the cause of repeated cycles of life and death.
***Mudras*:** A particular disposition and control over body as a help in meditation.

N

***Nagas* (also *Nags*):** A tribe, which lived in Kashmir before other people from Indian plains started moving there. Springs in Kashmir are also called *Nags* (from *Nagas* who believed that springs are abodes of snakes).
***Nastics*:** Refers to people who do not believe in *Vedic* knowledge.
***Nakshatra*:** A constellation of 27 stars, which fall in the path of zodiac. Their movements are used in astrology and in the preparations of *panchang*.
***Naimittika Karmas* (also *Samskaras*):** Rituals, which are recommended to be performed once in the life time of an individual.
***Navgreh*:** Nine planets as recognized in Indian system of astrology. They include: Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, *Rahu* and *Ketu*.
***Nandimukha*:** A ritual where under dead ancestors are worshipped on auspicious occasions to seek their blessings.
***Naiveed*:** Part of the offerings (*bhog*) made to gods in *puja*, which is offered to participants and others as *Prasad* at the end of *puja*.
***Namakarn*:** A *samskara* ritual for naming the child after birth.
***Nirguna*:** Reference to the transcendental aspect o god.
***Nitya Karmas*:** Rituals, which are recommended to be performed daily by a Hindu.
***Nyasa*:** A pledge in which mantra is united with the body, link by link. It has two parts: 1) *Karnyasa*- assigning parts of *mantra* to the fingers of hands. 2) *Shadongnyasa* - assigning marts of *mantra* to various parts of the body.

P

***Panch kosha*:** A *Vedic* belief that human body is covered with fine sheaths (*Koshas*). These are: *Annamayakosha* (food sheath), *Pranmaya kosha* (vital air sheath), *Manomayakosha* (mind sheath),

Vijnanmaya kosha (Intellect sheath) and *Annandmaya kosha* (bliss sheath).
Panchmahabhutas: *Vedic* concept of five gross elements: 1) ether (*Aakash*), air (*vayu*), fire (*agni*), water (*apa*) and earth (*prithvi*).
Panchkriyas: Five energies of Lord *Shiv*: 1) manifestation (*srshti*), maintenance (*sthiti*), dissolution (*smhara*), concealment (*vilaya*) and *devine* grace (*anugraha*).
Panchpranas: Five vital airs in a human body. These are: 1) *Prana* (inhaling through nose), *Apana* (exhaling), *Vyana* (circulation of air in body), *Udana* (breathing upwards) and *Samana* (helps in assimilation of food).
Panchmahayagnyas: Five obligatory *yagnyas* to be performed daily: 1) *Dev yagnya* (worship of gods), 2) *Pitr yagnya* (offering water libation to dead ancestors), *Brahm yagnya* (recitation of sacred books), *Bhut yagnya* (offering cooked food to animals, insects etc.), and *Atithi yagnya* (offring food to guests).
Panchlokpal: Five *Vedic* gods who are invoked on auspicious occasions in the performance of *yagnya*. These are 1) *Vayu*, 2) *Aakash,* 3) *Ashninikumar, Vastoshpati and kshterpal.*
Panchtanmatras: Five: primordial elements: *Shabd Tanmatra* (sound), *Sparsha* (touch) *rupa* (colour), *Rasa* (9 flavour) and *Ghandha* (odour).
Panchayatan: Five gods of worship. These are *Ganesh*, Lord *Vishnu*, Lord *Shiv*, *Durga* and *Surya*.
Panchang: Hindu calendar.
Paadsparsh: Touching deity's feet as an act of submission.
***Pishachas* Evil beings:** Also a tribe in Kashmir who lived there before arrival of people from plains.
Pran pratishtha: Invoking life in an idol during worship.
Prasthan Triya: The three great sacred books of Hindu religion. These are 1) *Upanishads*, 2) *Brahmsutras* and 3) *Bhagwad gita*.
Prajapati: *Vedic* god who is father of all the gods.
Pratyabhijna Shastra: A concept of Kashmir *Shaivism,* which states that one has to recognize on self once again by an act through which one reunites with the original state (Universal Self).
Prithviloka: Earth.
Prtydevta: A group of nine *Vedic* gods who are placed on the left hand side of nine *grehas* during *navgreh puja*.
Pavitri: A *kusha* grass (gold / silver) ring used during ritual worship.
Pradhan Bhaga: The middle or the main part of a ritual.
Pranayam: *Yogic* exercises involving breath control.
Prasad: An offering of food made to gods in *puja.*
Prokshana: Symbolically purifying body by sprinkling water on it.
Purnavtar: Full incarnation of god as a human being e.g. Lord *Krishna*, Lord *Rama.*
Pushpanjali: An act of offering flowers at the feet of idol at the end of *puja.*
Pumsavana: A *samaskar* for having a male child.

R

Ragnya Devi: An *Isht Devi* of *Kashmiri Pandits* who resides at Tullamulla in a Spring..

***Raksha* also (*raksha sutra*):** Evil spirits . *Raksha sutra* is a consecrated thread, which is tied round the wrist of a person for protection from evil spirits.
***Rin triya*:** The thre debts of a Hindu from birth. These are debts towards gods (*Dev rin*), Seers(*Rishi rin*) and ancestors (*Pitr rin*).
***Rta*:** Cosmic order under which all cosmic bodies function.
Rudra: The *Vedic* god.(also called *Shiv*).

S

***Sanatan Dharma*:** The religion of Hindus which means path of eternal truth.
***Saddhna*:** *Yogic* practices for achieving goals of life.
***Saraswati* (also *Saraswati* River):** Goddess of leaning. River which was flowing from the *Himalayas* to the Rann of Kutch during the *Vedic* period but dried up later on due to changes in the course. of its feeding channels.
***Savitr*:** *Vedic* god who represents illumination.
***Samsara*:** The cycle of life and death in which the humans are held as bondage.
***Samskara*:** Optional religious ceremonies which one has to perform one time in the life span.
***Samkya darshana*:** One of the six recognized schools of *Vedic* Philosophy which states manifestation takes place through the intervention of Cosmic Soul (*Purusha*) in the primordial matter (*Prakriti*) . Human beings come into being through 23 steps in this process.
***Saguna Bramman*:** Immanant aspect of god called *Ishvara* (*Vadanta*) or *Saddha Shiv* (*Shaivism*).
***Shanti* (or *Shanti Path*):** Prayer hymns – their recitation in worship is called *Shanti* path.
***Sandya Vndhna*:** Morning rituals performed daily to propitiate Sun god.
***Samantoyana* (or *Samantokm*):** A *samaskara* performed for pregnant lady for the well being of both mother and child.
***Spt matrikas*:** Seven female deities who are manifestations of *Durga* and receive extensive worship on all auspicious occasion.
***Sat- Chit-Annand*:** One who is Truth, Consciousness and Total Bliss – These are attributes of *Brahman / Parmshiv.*
***Sharda Devi*:** Goddess of learning worshipped by *Kashmiri Pandits*. A Shrine dedicated to her is located at *Shardi* (now in POK).
***Shabd Brahmn*:** Refers to *Brahman* who manifested universe with the power of His word AUM.
***Shaivism*:** Philosophy, which describes Lord *Shiva* as the sole god (*Parmshiv*) who is endowed with five energies (see under *panchkriyas*).
***Shakti*:** The dynamic aspect of Lord *Shiv* energy represented by *Durga*..
***Sharika Devi*:** An *Isht Devi* of *Kashmiri Pandits* who resides at Hari Parbat in Srinagar City.
***Shruties*:** Four *Vedas*.
***Shauch*:** *Karmic* impurity which affects same *gotra* persons at the time of death in the family.
***Shodshopchara*:** Tradition of worship through 16 steps.
***Shodshomatrikas*:** Sixteen female deities who receive worship on all auspicious occasions.
***Shraddha*:** Annual death rites of an dead ancestor.

Shrucha: A wooden or metallic handle with one spoon in front for offering ghee *ahuties* in a *yagnya.*
Snkalpa: A resolution to perform a ritual with some objective in mind.
Shruva: A wooden or metallic handle with two spoon in front for offering ghee *ahuties* in a *yagnya.*
Spanda Shastra: (Doctrine of pulsation) A *Shaivic* concept that all manifestation is in a state of vibrations in the cosmic body. *Parmshiv*. All matter including human beings are vibrations of different intensities.
Svstivachan: Auspicious hymns.
Svaha: (Hail To) A recitation made along with offering of *ahuties* in the *yagnya.*
Svadha: (enjoy, relish) A recitation made along with offering water oblations to ancestors at the time of *tarpan.*

T

Tantra: Ritualistic practices of worship of shakti (energy) which yield quick results.
Tarpan: Water oblations made to gods, *rishis*, ancestors along with materials held in hand and recitations.
Trimurti: Three gods namely *Brahma, Vishnu* and *Shiv.*
Tripur Sundri: Form of goddess *Durga* who is combined strength of goddess *Parvati, Lakshmi* and *Saraswati.*
Turya: The highest state of consciousness.

U

Upanishad: *Vedic* literature which deals with philosophical aspects. They form concluding part of all the four *Vedas.*
***Upanyana* (or *Mekhal*)**: A *samskara* where under boys are initiated for performance of *karmic* rituals.
Uttara Bhaga: The concluding part of a ritual.

V

Vaishnavism: *Vedic* Philosophy which recognizes Lord *Brahman* as the sole god who is responsible for all manifestation.
VaiseishikaDarshan: A *Vedanta* school of thought, which describes world is made of atoms which unite to give rise to forms.
Vedanga: (also known as limbs). There are six *Vedangas*, which are considered as auxiliary to *Vedas*. They help in understanding the *Vedas.*
***Vishthur* (also *Kurcha*)**: An object made from a *Kusha* grass blade with a loose knot at one end to function as handle for spraying materials with water.
Viniyoga: Indicates purpose of action.

Y

Yaksha: Evil beings. An old tribe in Kashmir who lived there before arrival of *Saraswats.*
Yagnya: A ritual where under offerings of various materials are offered as oblations in the fire.
Yantra: An expression of *mantra* through geometrical figures.

APPENDIX A6

DESCRIPTION OF ONE THOUSAND NAMES OF BHAWANI

1. *Mahâvidyâ* Highest wisdom (*Atm Vidya*).
2. *Jaganmata* divine mother of world.
3. *Maha Lakshmi* the beauty in bloom.
4. *Shivpriyâ* beloved of Lord *Shiv*.
5. *Vishnumaya* the power that hides the Universal Self.
6. *Shubhâ* who is always beneficent to devotes.
7. *Shânta* who pacifies passions.
8. *Siddhâ* who is cause of success.
9. *Siddhsrsvatî* who is useful knowledge.
10. *Kshmâ* who is forgiveness incarnate.
11. *Kantih* who washes off delusion of worldliness.
12. *Prbhâ* who has supreme luster.
13. *Jyotsnâ* the luster of light.
14. *Parvtî* the goddess of earth born to *Himavat* & *Mena*.
15. *Srvmnglâ* who is auspicious.
16. *Hingula* brilliance (like that of orange red bead).
17. *Chndikâ* who destroyed demons.
18. *Dantâ* who is in equipoise.
19. *Padmâ* who is lotus hued deity of prosperity.
20. *Lkshmî* who is goddess of wealth and prosperity.
21. *Hripriya* the beloved of Lord *Hari*.
22. *Tripurâ* who is primal energy (*Parashakti*) transcending three *gunas*.
23. *Nandnî* bestower of all boons.
24. *Nandâ* bestower of delight.
25. *Sunandâ* bestower of the bliss of liberation.
26. *Survndita* who is supreme and even glorified by gods.
27. *Yjnavidya* who is knowledge for performance of sacrifice (*yajna*).
28. *Mhamaya* who is great power of delusion (*maya*).
29. *Vedmata* who is mother of true knowledge.
30. *Sudha* who is nectarine bliss.
31. *Dhrtih* who is fortitude (Endurance).
32. *Prîtih* who is delight of the bloom.
33. *Prthâ* who is self evident celebrity.
34. *Prsiddhâ* who is celebrated divine power.
35. *Mrdânî* who is embodiment of compassion.
36. *Vindhy-Vasinî* who resides in *Vindyas* (mountain dividing north & south India).
37. *Siddh-Vidya* who is knowledge of self.
38. *Mhâ-Shktîh* who is mighty power.
39. *Prthvî* who is like Mother Earth who literates everything.
40. *Nârdsevitâ* who is worshipped by *Narada* (son of *Brahma*).
41.[1] *Purhût Priyâ* loved by Him who is invoked perfectly.
42. *Kantâ* who is charming beauty.
43. *Kaminî* who is loving affectionate fond Mother.
44. *Pdm Lochnâ* whose eyes are charming like lotus leaves.
45. *Prhladinî* who delights those who adore Her.
46. *Mhamâtâ* the great mother.
47. *Durgâ* who is difficult of access.
48. *Durgti-Nashinî* who protects from peril.
49. *Jvala Mukhî* who is effulgent.
50. *Sugotrâ* who is of excellent lineage.
51. *Jyotih* who is the light of the Supreme Spirit.
52. *Kumudhâsinî* whose laughter is delightful like the flower of *Kumud*.
53. *Durgmâ* who is not easy to approach.
54. *Durlbhâ* who is hard to attain (without effort).
55. *Vidyâ* who is knowledge leading to liberation.
56. *Srvgtih* who is power that grants access

to divine self.

57. *Purvasinî* who resides in the body as '*Atman*'.

58. *Aprnâ* who is lady of unbroken fast (when she was in meditation).

59. *Shambrî-Mayâ* who is power of mysterious play.

60. *Mdirâ* who is the wine that heightens awareness.

61. *Mrduhasinî* who smiles pleasantly.

62.[2] *Kulvâgîshvrî* who is sovereign power of soundless sound.

63. *Nityâ* who is ever alert.

64. *Nity-Kilnâ* who is ever flowing source of compassion.

65. *Krshodrî* who is lean bellied (an embodiment of contentment).

66. *Kameshvrî* who is sovereign divine will for creation.

67.[3] *Nîla* whose body is dark blue (or who has black hair).

68. *Bhîrunda* who is fearful with headless body (one of the 10 form of *Mahadevi* is *Chinamasta*).

69. *Vahnivasnî* who is *Kundalini* power residing in the fire of *Muladhara Chkra*.

70. *Lmbodrî* who absorbs all objectivity.

71. *Mhakalî* who transcends time.

72. *Vidya-Vidyeshvrî* who is the lord of knowledge and ignorance.

73. *Nareshvrî* who is the Supreme spirit.

74. *Styâ* who makes appear as true what is essentially untrue.

75. *Srv-Saubhagyvrdhinî* who confers good fortunes in the relationship of man as women.

76. *Snkrshnî* who removes delusion.

77. *Narsimhî* who is compassionate (she saved *Prahlada* for burning in fire).

78.[4] *Viashnvî* who is consort of Lord *Vishnu*.

79. *Mhodrî* who is big bellied (in which she holds all universe).

80.[5] *Katyaynî* who is the sum total of the light of all deities.

81. *Chmptâ* who is fragrance of flower *champa*.

82. *Srvsmptikarinî* who fulfils all desires.

83. *Naraynî* who is *Shakti* (power) behind *Narayan*.

84. *Mahâ Nidrâ* who is power of *Samadhi*

85. *Yog Nidrâ* who is the state of consciousness of a yogi.

86. *Prbhâvtî* who is aglow with divine effulgence.

87. *Prjnapar Mitâ* who is the divine wisdom.

88. *Prjnâ* who is intuitive intellect.

89. *Târâ* who carries mortals across the ocean of *Samsara*.

90. *Mdhumtî* who is full of nectar of sweatness (joy of a *yogi*).

91. *Mdhu* who is sweat like honey.

92.[6] *Kshirârn Vsudhahârâ* who carried off the ambrosia (nectar) for *Asura*.

93. *Kalikâ* who controls time.

94. *Simhavahnâ* who has lion as Her vehicle.

95. *Omkârâ* who is the very nature of *Pranava* (*AUM*).

96. *Vsudhâkârâ* who is the form of earth, the container of cosmic wealth.

97. *Chetna* who is the power of consciousness.

98. *Kopnâkrtih* who is the goddess of the form of passion or anger.

99. *Ardhbindudhrâ* who is the holder of half *bindu* (*Bindu* means *Shiv*)

100. *Dhârâ* who is the stream of nectar that nourishes everything.

101. *Vishvmâtâ*[1] who is the mother of universe.

102.[7] *Klâvtî* who is the agency of manifestation.

103. *Pdmavtî* who is goddess of fortunes (another name for *Lakshima*)

104. *Suvstra* who is deassed well.

105. *Prbhuddhâ* who is the power of constant awareness.

106. *Srsvtî* who is goddess of learning.

107. *Kundasnâ* who is the *Shakti* (energy) in a hole (*muladhara chkra*)

108. *Jgddhatrî* who is the goddess supporting the universe.

109. *Buddhmatâ* who is the mother of enlightenment

110. *Jineshvrî* who is the mistress of the victorious.

111. *Jinmâtâ* whois the all alert guide of devotes

112. *Jinendrâ* who is the queen of victory.

113.[8] *Shârdâ*[2] who is the goddess of the divine lute (*Veena*).

114. *Hnsvâhna* goddess who has swan as vehicle.

115. *Rajylkshmî* who is the beauty and grace of supreme Sovereignty.

116. *Vshtkara* goddess who looses the ties (of bondage).

117. *Sudhâkârâ* who is of the form of nectar (which makes one immortal).

118. *Sudhatmikâ* who is the death overcoming nectar.

119. *Rajnîtih* who is the nature of benignity.
120. *Tryî* who is three fold *Shakti*.
121. *Vârtâ* who is all abiding consciousness.
122. *Dndnîtih* who is the underlying principle of justice.
123. *Kriyavtî* who is the soul of all activity.
124. *Sdbhutih* who is the joy of supreme spirit.
125. *Tarinî* who ferries across the ocean of *Samsara*.
126. *Shrddhâ* who makes knowledge of Divinity accessible.
127. *Sdgtih* who grants access to divine beautitude.
128. *Stprâynâ* who enables one to *adhera* to the Supreme.
129.[9] *Sinduh* who is the river of bless and wisdom.
130. *Mndâkinî* who is the river of heaven leading to peace.
131. *Gangâ* who is the river of divinity (held by *Shiv* in his metted locks).
132. *Ymunâ* who is the river which dues pain.
133. *Srsvatî* who is the river of Primordial speech.
134. *Godavrî* who is the river of dispeller of ignorance.
135. *Vipashâ* who cuts the knots of worldlessness.
136. *Kaverî* who is the river of self-effacing charms.
137. *Shtdrukâ* who is the river that outpours grace.
138. *Sryuh* who is the river of serene bliss.
139. *Chndrbhaga* who is the river of excellence.
140. *Kaushikî* who is the river that showers grace.
141. *Gndkî* who is the river, which is the repository of incarnation of Vishnu.
142. *Shuchih* who is the river of ever, existing beauty and purity.
143. *Nrmdâ* who is the river of wit, word of love and delight.
144. *Krmnâshâ* who is the river who grants freedom from the taint of action.
145. *Chrmnvtî* who is the river that shields against duality.
146. *Devikâ* who is the river that is ever divine and godly.
147. *Vetrvtî* who is the river that withholds one from worldly attachment.
148. *Vitsta* who is the river of great befactress.
149. *Vrdâ* who is the giver of boons.
150. *Nryâhnâ* whose vehicle is *Shiv* himself.
151. *Stî* who is eternal companion (wife) of *Shiv*.
152. *Ptivrtâ* who is vowed to Lord *Shiv*.
153. *Sadhvi* who is virtuous.
154. *Suchkshuh* who possesses the third eye of wisdom.
155. *Kundvâsinî* who is the latent power of *Kundalini*.
156. *Ekchkshu* who is one eyed (one eye of Supreme State of consciousness).
157.[10] *Shsrakshî* who is thousand eyed mother (keeps eye on all side).
158. *Sushronih* who is with charming buttocks (beautiful)
159.[11] *Bhgmâlinî* who is wearing garland of six excellencies
160. *Senâ* who is the power of army (*Kartekeya* son of *Shiv* and *Parvati* is known as Cvs of army).
161.[12] *Shrenih* who is the creatrix of four classes of manifestation.
162. *Ptaka* who is the banner of auspiciousness.
163. *Suvyuha* who is the creator of beautitude.
164. *Yudkânkshinî* who encourages to fight.
165. *Ptakinî* who predominates material vastness.
166. *Dyarmbhâ* who is source of compassion.
167. *Vipnchîpnchm Priyâ* who loves the sport that is dear to Her.
168. *Praprklakanta* who holds in balance *Para* (purity) and *Apara* (Impurity).
169. *Trishktih* who is three fold power (of three worlds, three *Vedas*, three *Vidyas*).
170. *Mokshdâyinî* who is bestower of liberation (*Moksha*).
171. *Eidrî* who is the power of *Indra*.
172. *Mheshvrî* who is Supreme Sovereignty (form of *Durga*).
173. *Brâhmî* who is wife of *Brahma* (Creator of Universe).
174. *Kaumârî* who is maiden (also one of seven *Matrikas*).
175. *Kulvâsinî* who resides in *Muladhara Chkra* (*Kundalini yoga*).
176. *Ichchâ* who is the Supreme will to create.
177.[13] *Bhgvtî* who is Supreme divinity (who has six excellences).
178. *Shktih* who is the most potent power.
179. *Kamdhenuh* who is like milch cow (mythological cow who grants all desires).
180. *Krpavtî* who is mother of compassion.
181. *Vjrâyudhâ* who holds thunderbolt as

weapon.

182. *Vjrâhstâ* who wields *vajra* (thunderbolt) in her hand.
183. *Chndî* who is awesome terrific force (destroyer of *Chamunda*).
184. *Cndprâkrmâ* who was victorious in war with *Chamunda*.
185. *Gaurî* who is of white complexion.
186. *Suvrnvrnâ* who is golden hued.
187. *Sithti Smharkârinî* who sustains and destroys.
188. *Ekâ* who is one everywhere.
189. *Anekâ* who is many (who is everywhere).
190. *Mhejyâ* who rewards those who perform *Yajna*.
191. *Shtbahuh* who is hundred armed divinity.
192. *Mhabhujâ* who is possessor of powerful arms.
193. *Bhujng Bhushnâ* who has serpent as ornament.
194. *Bhushâ* who is the jewel of decoration.
195. *Shtchkrkrm Vâsinî* who resides in six mystic wheels called *Chakras*.
196. *Shtchkrbhedinî* who is awakened *Kundalini* power (of six *Kundalini Chakras*).
197. *Shyâmâ* who is all pervading consciousness.
198. *Kâysthâ* who is mover of body.
199. *Kayvrjitâ* who is not attached to body.
200. *Susmita* who is the excellent blossom of smile.
201. *Sumukhî* who shines with the beauty of wisdom-grace.
202. *Kshâmâ* who survives destruction of all the rest.
203. *Mulprkrtih* who is primordial unchanging cause of everything.
204. *Ishvarî* who is sovergnity all through (wife of *Ishvar*).
205. *Aja* who is unborn and yet apparent.
206. *Bhuvrnâ* who plays many roles.
207. *Purûsharth-Prvrtnî* who stimulates *Purushartha* (four principles of human life).
208. *Rkttâ* who is red coloured (charming with glow).
209. *Nîlâ* who is all that is blue-water, sky etc.
210. *Sîtâ* who is harmony in itself.
211. *Shyâmâ* who is dark complexioned (absorbing all).
212. *Krshna* who dissolves duality (Krishna-dark blue).
213. *Pîta* who is golden yellow (i.e. brilliant).
214. *Krburâ* who is white like the feathers of a dove.
215. *Kshudhâ* who has eternal hunger for non-duality.
216. *Trshnâ* who is the desire of one who wants more & more.
217. *Jravrddhâ* who is old in age and accomplished.
218. *Trunî* who is ever fresh with youthful glamour.
219. *Krunalyâ* who is the abode of compassion.
220. *Klâ* who is the origin of all *Kalas*, which rise and destroy in her like 15 *kalas* of Moon in dark & bright fortnight periods.
221. *Kâshtâ* who is the ultimate reality.
222. *Muhurtâ* who is the right point of grace.
223. *Nimeshâ* who is realizable in moment.
224. *Kalrupinî* who is the sense of time.
225. *Sukrnrsnâ* who listens to the prayers of devotes.
226. *Nâsâ* who is the source and power of smell.
227. *Chkshuh* who is the source and power of sight.
228. *Sprshvtî* who is the divinity revealed through touch.
229. *Rsâ* who is the divine juice of affection.
230. *Gndhpriyâ* who is recognisable through divine odour.
231. *Sugndhâ* who is the divine perfume.
232. *Susprshâ* who by touching feet, devotee becomes accomplished.
233. *Mnogtih* who accelerates velocity of mind (thinking).
234. *Mrgnâbhih* who is within but is searched outside.
235. *Mrgâkshi* who is innocent but unpolluted beauty.
236. *Krpuramoddhârinî* who is like the fragrance of comphor.
237. *Pdmyonîh* who is central force of Divinity (*Padma*-lotus).
238. *Sukeshî* who is with decorated hair.
239. *Sulingâ* who is with a distinguished mark (just as milk has the feature of whiteness).
240. *Bhgrupînî* who is embodiment of happiness and luxury.
241.[14] *Yonimudrâ* who is *Yonimudra* (a body posture).
242. *Mhamudra* who is *Mahamudra*.
243. *Khechrî* who is *Khechri mudra*.
244. *Khggaminî* who is ever on the flight.
245. *Mdhushrî* who is the sweetness of self

realization.
246. *Madhvîvllî* who is like a creeper with fragrant flowers.
247. *Mdhumîta* who is ever intoxicated with the drink of divine honey.
248. *Mdoddhtâ* who is one drunk with passion.
249. *Mâtngî* who is graceful (one of 10 *Mahadevis* see Chapter 7).
250. *Shukhstâ* who bears a parrot in her hands (*Shuka*-parrot-moral eloquence).
251. *Pushpbanâ* who is the power behind lovers (arrows of flowers).
252. *Ikshuchâpinî* who has the bow of *Ikshu* (Sugar cane-It is a symbol of grace).
253. *Rkîtambra* who wears crimson coloured garments (colour of setting sun).
254. *Kshîva* who is intoxicated with divinity.
255. *Rkt Pushpâvtmsinî* who is crimson flower decoration on *Shiv*'s head.
256. *Shbhrâmbradhrâ* who is with white colourd garment (Mount *Kailash* snow covered).
257. *Dhîrâ* who is courageous.
258. *Mhashvetâ* who is white like a conch shell (white-pure).
259.[15] *Vsupriyâ* who is that wealth which leads to immortality.
260. *Suvenih* whose hair is well braided (as when of love for *Shiv*).
261. *Pdmhstâ* who is holding lotus in hand (louts-glory of goddess).
262. *Mukttahârvibhushnâ* who is adorned by a pearl nectace.
263. *Krpurâmodnihshvâsâ* whose breath has the small of camphor and other scents.
264. *Pdminî* who is an assemblage of lotuses (who has many virtues).
265. *Pommndirâ* who is the abode of lotuses (i.e. the seat of spiritual prosperity).
266. *Kdginî* who are armed with sword (of immortality).
267. *Chkrhstâ* who is holding *chakra*-the emblem of her power.
268. *Susndî* who is holding *Busundi* (missile like fire arm)
269. *Prighayudhâ* who is the power that puts obstacles in the way of wicked.
270. *Châpinî* who wields the bow of protection.
271. *Pashhstâ* who carries a noose to emmesh-evil.
272. *Trishûlvrdhârinî* who hold trident.
273. *Subanâ* who possesses excellent arrows
274. *Shktihstâ* who is the sovereign power.
275.[16] *Myurvrvâhnâ* who is one of the eight *Shaktis* of *Tantra*
276. *Vrayudhdhrâ* who wards off delusions.
277. *Vîrâ* who is conquering power.
278. *Vîrpanmdotktâ* who dissolves visible world into the self.
279. *Vsudhâ* who is splendidly generous.
280. *Vsudhârâ* who is the stream of sweet liquid.
281. *Jyâ* who is ever victorious power.
282. *Shakmbhrî* who nourishes the entire world.
283. *Shivâ* who is absolute bliss.
284. *Vijâyâ* who is slayer of wickendness.
285. *Jyntî* who carries the banner of victory.
286. *Sustnî* who is with charming breasts.
287. *Shtrunashinî* who destroys enemies.
288. *Antrvtnî* who is worshipped through meditation.
289. *Vedshktih* who has the power of knowing self.
290. *Vardâ* who has the power to grant boons out of compassion.
291. *Vrdharînî* who preserves boons in Herself.
292. *Shîtlâ* who cools down the heat of anger.
293. *Sushîlâ* who is good tempered.
294. *Bâl Grh-Vinashinî* who destroys the ignorance of fools who are like children.
295. *Kumarî* who is the force behind evolving souls.
296. *Suprvâ* who is the equinox of virtue and vice.
297. *Kâmâkhyâ* who is known as consciousness.
298. *Kâmvndîta* whose splendour weakens sex desire.
299.[17] *Jâlndhrdhra* who resides in the holy shrine of *Jalandhara*
300. *Anntâ* who is infinite.
301. *Kamrûpnivâsinî* who is in a state of constant action.
302. *Kâmabhîjavatî* who is the seed of action called *shakti*.
303. *Stya* who is the truth (pure intellect)
304. *Stydhrmpraynâ* who is the inspiration for truthfulness.
305. *Sthûlmargsthîta* who assumes even gross forms for the sake of devotion.
306. *Sûkshmâ* who is the consciousness in *turya* (4th) state.
307. *Sûkshmbuddhi-Prbodânî* who is awakned by subtle and sharp intellect.
308.[18] *Shatkonâ* who possesses six eternal qualities.
309. *Trikona* who is the Supreme Goddess in

Her trinity energy.

310. *Trinetrâ* whose three eyes are Fire, Moon and Sun (whose vision is large).

311.[19] *Tripursundrî* who is the charming consort of *Tripura* (*Parm-Shiv*).

312. *Vrshpryâ* who is beloved of *Vrsha* (the bull incarnation of *Shiv*).

313. *Vrshâruda* whose vehicle (along with *Shiv*) is the bull.

314. *Mhishasurghatinî* who is the destroyer of demon *Mahishasur*.

315. *Shumbhdrphrâ* who humbled the arrogance of *Shumbha* (demon).

316. *Dîpta* who is the lustre of loveliness.

317. *Dîptpavksnnibha* who is (furious) like the blazing fire.

318. *Kpalbhushna* whose ornaments are severed heads (of demons).

319. *Kâli* who is the power that control death (where time, space and causation have stopped).

320. *Kpâl Mâlbhârinî* who bears a garland of skulls.

321. *Kpâlkundlâ* who is the spiral energy (*Kundalini*) in a cup like space.

322. *Dîrgâ* who is the combination of opposites.

323. *Shivdûtî* who is the messenger of *Shiv*.

324. *Ghndhvnih* who is the energy (sound) behind thunder of clouds.

325. *Siddhidâ* who grants Supreme Success.

326. *Budhidâ* who is the giver of dear perception.

327. *Nityâ* who is eternal.

328. *Stymargprobodhinî* who is the director of the path of truth.

329. *Kumbugrîva* who has neck like conch shell (conch shell – purity).

330. *Vsumtî* who is everything precious and Valuable.

331. *Chatrchchayâ-Kritâlyâ* who is bedecked with umbrella (*chatara*) in Her abode.

332. *Jgtgrbha* who has the whole universe in Her womb.

333. *Kundilinî* who is *Kundaline* (life power residing at *Muladhara*).

334.[20] *Bhujgakârshâynî* who riggles into royal path like a serpent.

335. *Prollst-sat-Pdma* who flashes through seven lotuses (seven charkas of *Kundalini*).

336. *Nâbhinal Mrinâlinî* who is the umbilical cord like lotus fibre (*Kundalini Shakti*).

337. *Mûladhara* who is the *Muladhara Chakra* in *Kundalini*.

338. *Nirâkârâ* who is formless transcendental reality.

339. *Vhnikund-Kritâlyâ* who resides in the fire hole of *Muladhara chakra*.

340. *Vâyu-Kûnd-Sukha-Sina* who is comfortability seated in the air hole of heart.

341. *Nirâdharâ* who requires no support.

342. *Nirashriyâ* who is without a proper support.

343. *Shvâsoch Chavasgtih* who regulates inhaling and exhaiting breath.

344. *Jîvâ* who is the life power.

345. *Grahinî* who is power who awakens slumbering souls.

346. *Vhnismshrya* who is resting place in fire.

347. *Vhnitntu Smutthana* who is the power springing up like a cord of fire.

348.[21] *Shdrsâ-Svâd-Lolupâ* who is eager to taste six flavours collectively.

349. *Tpsvinî* who is a female ascetic.

350. *Tph-Siddhih* who is the final beautitude of Penance.

351. *Tapsî* who is the true Ascetic

352. *Tph-Priyâ* who is familiar with Penance.

353. *Tpo-Nishuthâ* who is established in Penance.

354. *Tpo-Yukttâ* who is adept is Penance.

355. *Tpsh-Siddhidayinî* who grant accomplishment in Penance.

356.[22] *Spt-Dhatumyî-Murthi* who takes from in a human body of seven constituents.

357. *Sptdhatvntrashrya* - she is the support of seven elemental constitution of human body.

358. *Dehpushtih* who is the nourishment of body.

359. *Mns-Tushtih* who is the gratification of the mind.

360. *Ann-Pushtih* who is the power of nourishment in food.

361. *Bloddhta* who is shining with power (also who is full with desire).

362. *Oshdhih* who is all healing medicinal herb.

363. *Vaidmâtâ* who is the mother of *Vedas*.

364. *Drvy-Shktih* who is the power for attaining suitable object.

365. *Prbhâvinî* who is the effulgence of mother.

366. *Vaidyâ* who is the healing power of a medicine.

367. *Vaid-Chikitsa* who remover the fever of doubt.

368. *Supthyâ* who is wholesome.

369. *Rognâshinî* who heals up disease.
370. *Mrigya* whose grace makes one search for eternal beauty.
371. *Mrigmamsada* who controls the restless senses.
372. *Mrgtvk* who is the sacredness of a deer skin.
373. *Mrglochnâ* who is deity sought inwardly.
374. *Vagurâ* who is without any taint.
375. *Bndrûpa* who is confined to the world.
376. *Vadarûpâ* who is divine violence to remove obstacles.
377. *Vdhoddhta* who is shining with the power of violence.
378. *Bndî* who cannot be put to bondage (by devotion).
379. *Vndistutakârâ* whose form is eulogized by earnest devotees.
380. *Karâbndh-Vimochinî* who grants release from the *shackles* of imprisonment.
381. *Smkhâlâ* who bears sorrows and suffering for creation.
382. *Khlha* who is the victory over the wicked.
383. *Vidyut* who is the lightning-blaze.
384. *Drdhbhndh-Vimochinî* who unshackles the strong bonds.
385. *Ambikâ* who is the diminitive power of *Amba*-the mother of three *gunas* (*Amba* is a form of *Parvati*).
386. *Ambalîkâ* who is the mother having universe for Her body.
387. *Ambâ* who is personification of divine energy.
388. *Svâkshâ* who is protector.
389. *Sâdhojnarchitâ* who is worshipped by saints.
390. *Kaulikî* who is *kula* (*Shakti*) (*Akula* is *Shiv*).
391. *Kul-Vidya* who is all that is good for maintaining traditions.
392. *Sûkulâ* who is *Shakti* living in Her abode.
393. *Kulpujitâ* who is worshipped by those who are adept in *Kula* marge (of *tantra* practice).
394. *Kâlckrbhrmâ* who revolves the circle of time.
395. *Bhrântâ* who is the embodiment of illusion.
396. *Vibhrmâ* who dispels birth and rebirth.
397. *Bhrm-Nâshinî* who destroys illusion.
398. *Vatyâlî* who is jugglers illusions in a whirlwind.
399. *Meghmâlâ* who is the streak of cloud.
400. *Suvrshtih* who is the flash of self-realization.
401. *Sty-Vrddhnî* who guides in by the true path for mortals.
402.[23] *Akârâ* who is of the form of sound (a) in the alphabet (be the first letter).
403. *Ikârâ* who is the form of (i) in the alphabet (*iccha shakti*).
404. *Ukârâ* who is of the form of (u) in the alphabet (*unmesh i.e. Jnan shakti*).
405. *Ekar-Rûpinî* who is the form of letter (ai) representing *Kriya shakti*.
406.[24] *Hrimkarî* who is doer of creation, preservation and dissolution.
407.[25] *Bîjrupâ* who is of the nature of *Bijamantra*.
408. *Klîmkârâ* who is of the nature of seed mantra *klim*.
409. *Ambravâsinî* who resides in the sky.
410. *Srvâksharmyi-Shktîh* who is the power of syllables of alphabet.
411. *Akshrâ* who is manifests as sound through the letters Ka to Shh (क - ष).
412. *Vrnmâlinî* who is the garland maker of (colourful) letters.
413. *Sindûrarunvktrâ* whose effulgence shines like reddish brown colour of morning sun.
414. *Sindur-Tilk-Priyâ* who loves to adore Her forehead with *sindur*.
415. *Vshyâ* who is touched by sincere devotion.
416. *Vshybîjâ* who is the seed of sincere love.
417. *Lokvshy-Vibhavinî* who has the clear perception of being one with the world.
418. *Nrpvshyâ* who is the favourite of the sovereign ruler.
419. *Nrpaih Sevyâ* - who is sovereegnity in disguise (*Shakti* behind *Shiva*).
420. *Nrpvshykrî* who persuades sovereignty (*Shiv*) for right performance.
421. *Kriyâ* who is the real performer (*Shakti*). *Priyâ* (alternate reading) '*Priya*' means who is one with *Shiv*.
422. *Mhishî* who is the ordained queen of king of universe.
423. *Nrpmanyâ* who is the bestower of skills to king.
424. *Nrmânyâ* who is repeated by persons (in prayers).
425. *Nrpnndnîî* who is the source of joy for kings.
426. *Nrp-Dhrmmyî* who is righteousness behind kings.
427. *Dhnyâ* who shower blessings.
428. *Dhndhâny-Vivrdhinî* who augments wealth and corn (food).

429. *Chturvmmyî-Murtîh* who assumes the form of four costs.
430. *Chrurvmaishch-Pujitâ* who is worshipped by four casts.
431. *Srv-Dh-Siddhîh* who grants success to various religious practice.
432. *Chtur Ashrm-Vâsinî* who resides in the four ashrams (religion stages) of Brahman.
433. *Brahmnî* who is the goddess *Brahmini* (wife of *Brahma*).
434. *Khstriyâ* who is the spirit of protection (like *Kshatriya*).
435. *Vaishyâ* who is skill of the trade (*Vaishya*).
436. *Shudrâ* who is the power of the love of service (done by *Shudres*).
437. *Avrvrnjâ* who is graceful in all casts.
438. *Vedmargrtâ* who guides on the path of *Vedas*.
439. *Yjnâ* who is he very act of *yjna* (worship).
440. *Vedvishvvibhavinî* who gives clear conception of the *Vedas* in the creation of the universe.
441. *Astr-Shstr-Myî-Vidyâ* who is the knowledge in the use of weapons.
442. *Vrshstrastr-Dharinî* who carries sure shot weapons.
443. *Sumedhâ* who is the intellect of *shastras*.
444. *Stymedhâ* who is the true 'I-ness' present in all.
445. *Bhdrkali* who is the power that wields individuals bringing forth the faculty of impressions and their subsequent dissolution. It is also a form of *Devi*.
446. *Aprajitâ* who is unvanquishable.
447. *Gaytrî* who protects devotes who sing Her hymns.
448. *Stkrtih* who is the spirit of hospitable reception.
449. *Sndhyâ* who is Supreme at the junction time (*Sandhya*).
450.[26] *Sâvitrî* who is the *Savitri* (*Savitr* – generating or producing).
451.[27] *Tripdâshryâ* who rests on Her three feet.
452.[28] *Trisndhyâ* who is the junction point of three times (dawn, dush and noon).
453. *Tripdî* who is the possessor of 3 forms (*Gayatri*, *Savitri* and *Sarasvati*).
454. *Dhatrî* who sustains world firmly.
455. *Suprvâ* who is one with suitable joints (to keep world united).
456. *Samgayinî* who makes singing auspicious (eg. Flute of *Krishna*).
457. *Pânchali* who unites five senses for Supreme goal.
458. *Bâlikâ* whose immanent aspect is like a playful girl.
459. *Bâlâ* whose immanent aspect is like a sporting girl.
460. *Balkrîdâ* who is the energy of creative play.
461. *Snatnî* who is eternal.
462. *Grbhadhardhrâ* who holds basic energy of creation in Her womb.
463. *Shunyâ* who is full with the bliss of Supreme Consciousness.
464. *Grbhshy-Nivasinî* who resides in the womb (as vital energy that helps child to grow).
465. *Surarighatinî Krtyâ* who destroys the enemies of divinity.
466. *Putnâ* who is terrible female force (who skillfully controls the opponent).
467. *Tilottmâ* who is a celestial power of attraction (who destroys demons).
468. *Ljja* who is the untainted modesty of noble character.
469. *Rsvtî* who is the source of nectar of eternal bliss.
470. *Nndâ* who is the joy of self-realization.
471. *Bhavânî* who is the source and supporter of life in the world.
472. *Pâp-Nâshinî* who is the destroyer of sin.
473. *Pîtambrdhrâ* who has sky as garment.
474. *Gîtih* who is the allurement in song.
475. *Sugîtih* who is the excellence of allurement in singing.
476. *Jnan-Lochnâ* who is the eye of wisdom.
477. *Spt-Svr-Myi-Tntrî* who is the instrument for playing even notes of music.
478. *Shdj-Mdhym-Dhaivta* who *parvades* three important notes of music viz *Shadja*. *madhyana* and daivate (4, 5, 6 notes ma, pa, da).
479. *Mûrchanâ-Grâm-Smsthânâ* who is the intonation of a gamut (musical notes).
480. *Svsthâ* who is ever established in true self.
481. *Svsthân-Vâsinî* who resides in Her own abode.
482. *Attat-Hâsinî* who has a loud laughter.
483. *Pretâ* who is above the taint of worldliness.
484. *Pretâsn Nivâsinî* who rides over the *Pretas* (souls without body).
485. *Gîtnrty-Priya* who enjoys song and dance.
486. *Akama* who is free of desires.

487. *Tushtida* who gives contentment to those who are satisfied.
488. *Pushtida* who gives feeling of fullness to those who are prosperous.
489. *Akshya* whois undeceiving.
490. *Nishthâ* who is the power of faith.
491. *Stypriya* who is obtainable by Truth alone.
492. *Prjnâ* who is wisdom.
493. *Lokeshî* who is having supremacy over all the world.
494. *Surottmâ* who is excellent deity.
495. *Svishâ* who is ever spreading grace.
496. *Jvalinî* who is spouse of *Jvatin* (epithet of *Shiv*).
497. *Jvalâ* who is eternal flame.
498. *Vishmohart-Nashinî* who removes distress created by illusion.
499. *Vishârih* who is untainted by diffusion.
500. *Nagdmnî* who keeps tyrannical creation (like snakes) in restraint.
501. *Kurukulâ* who represents the principle of deliberation (*Vimarsha*).
502. *Amritodbhvâ* who is born of the nectar of immortality.
503. *Bhûtabhîtihrâ-Rkasha* who removes the fear of *devils* and protects.
504. *Bhûtaveshvinâshinî* who brings about annihibitation of a demoniac possession of person.
505. *Rkshoghnî* who kills evil spirits.
506. *Râkshsî* who permeates demons (to destroy them).
507. *Râtrî* who is the night of indistinction.
508. *Dîrganidrâ* who is the eternal equipoise.
509. *Divâgatih* who is transitory like the day.
510. *Chndrika* who is full moon light.
511. *Chndrikantih* who is the gladdening moon light.
512. *Sûrya Kântih* who is the sunlight of knowledge.
513. *Nishachri* who moves about by night (hence difficult to find).
514. *Dâklnî* who moves worshippers from fear to bravery and vigor.
515. *Shâkinî* who grants the state of awareness.
516. *Shishaya* who is the wisdom in a disciple.
517. *Hâkinî* who is the subtle entity as a part of inner self.
518. *Chkrivakinî* who is a playful ruddy goose (ruddy goose is always playful).
519. *Sitasitpriyâ* who is liked by both white and black.
520. *Svanga* who is self-acting deity.
521. *Sklâ* (or *Sukula*) who is supreme deity, manifesting *kalas* (everything).
522. *Vndevta* who is goddess of forest.
523. *Gururûpdhrâ* who is the form of preceptor (*Guru*).
524. *Gurvî* who is the *Guru*'s power of grace.
525. *Mrityuh* who is all devouring death.
526. *Mâri* who is plague (disease personified).
527. *Vishâda* who is supreme intellect.
528. *Mhâmarî* who is the deity of choleric disease.
529. *Vinidrâ* who is ever-alert.
530. *Tandrâ* who is the spirit of sluggishness (sluggishness one who is active inwardly.
531. *Mrityuvinâshinî* who deliver Her devotees from the world of mortals.
532. *Chndrimandlsankashâ* who resembles the orb of a full moon (ortho-sphere).
533. *Chndrmndlvasinî* who resides in the orb of full moon.
534. *Animâdigunopeta* who is mature with anima and other accomplishment (one of the 8 super human powers of *Devi*).
535. *Susprhâ* who is the excellent wish.
536. *Kamrûpinî* who assumes agreeable forms at will.
537.[29] *Ashtsiddhipridâ* who bestows eight accomplishments.
538. *Praudâ* who is not shy (bashful)
539. *Dushtdânvghâtinî* who is the killer of demons and the corrupted.
540. *Anâdinidhna-Pushtih* who has the magnificence of the absence of birth and death.
541. *Chturbahuh* who has four arms (4 weapons of power).
542. *Chturmukhî* who has four faces (4 Vedas represent 4 faces).
543.[30] *Chtuhsmudrshynâ* whose couch constitutes of the 4 oceans.
544. *Chturvrgphlprda* who is the bestower of fruit of four ends of human life (*Dharma, Artha, Kama, Moksha*).
545. *Kashpushpprtîkasha* who is the power that shines the supreme spirit (like the shine of *Kasha* flower).
546. *Shrtkumudlochnâ* whose eyes are like the water lily that blooms during autumn.
547. *Bhuta* who knows the past.
548. *Bavya* who is aware of the present.
549. *Bhvishya* who is alert for the future.
550. *Shailjâ* who is born of the Himalayan mountain (who is daughter of *Himavat*).
551. *Shailavasinî* who is dweller of *Kailash*

mountains (as *Shiv*'s wife)

552.[31] *Vammârgrtâ* who is fondly attached to *Vamachara Saddhna* of the *Tantras*.

553. *Vâmâ* who is excellent (or deity of secret knowledge).

554. *Shivvamângvâsinî* who adores Lord *Shiv*.

555. *Vamâcharpriyâ* who is worshipped by followers of *Vamachara*.

556. *Tushta* who is ever contented.

557.[32] *Lopamudra* who is pleased with devotion of *Lopamudra*.

558. *Prbodhinî* who bestows spiritual awakening.

559. *Bhutatma* who adopts individual self (like other humans).

560. *Parmatma* who is the Supreme ruler.

561. *Bhutbhâvivibhavinî* who has the clear perception of the past and the future.

562. *Mnglâ* who is auspiciousness and felicity ingrained.

563. *Sushîla* who is good tempered deity.

564. *Parmarth Prbodhinî* who reveals the sublime truth.

565.[33] *Dkshina* who has right knowledge (*Dakshina chara*)

566.[34] *Dakshnamurtih* who is worshipped as *Dakshina murthi*.

567. *Sudkshnâ* who is very sincere.

568. *Hripriya* who is loved by (*Vishnu*).

569. *Yoginî* who possesses magical powers.

570. *Yogayuktâ* who is ever in union (*yoga*)

571. *Yoganga* who is the means for attaining *yoga*.

572. *Dhyanshâlinî* who is resplendent with the power of meditation.

573. *Yogpttdhra* who bears the ambition of *yoga*.

574. *Mukta* who is the very nature of self realization.

575. *Muktânam Parmagtih* who is the highest state of emancipated.

576. *Narsimhî* who is the power of spiritual awakening (also one of *saptmatrikas* see Chapter 7).

577. *Sujanma* who is of a respectable birth.

578. *Trivrgphldayinî* who is the dispenser of the three worldly objects (*Dharma, Artha, Kama*) of worldly existence.

579. *Dhrmda* who is. the giver of righteous conduct.

580. *Dhnda* who is the giver of wealth.

581. *Kamda* who grants fulfillment of desires.

582. *Mokshda* who is giver of *Moksha* (liberation for *Sansara*).

583. *Dyutih* who is the splendour of beauty.

584. *Sakshinî* who is witness to everything.

585. *Kshnda* who is the giver of a moment of joy.

586. *Dkshâ* who is skillful.

587. *Dakshja* who is daughter of *Dakshaprajapati* (seer)

588. *Kotirupinî* who is of the nature of excellence.

589. *Krituh* who is the intelligence supreme.

590. *Katyayânî* who is daughter of Sage *Kata* (Repeated at number 80).

591. *Suachchâ* who is of transparent consciousness.

592. *Svachchanda* who is deity of spontaneous will.

593. *Kvipriya* who is the beloved of the wise.

594. *Styagma* who is the eternal truth revealed through taxts.

595. *Bhihsthâ* who is percervable in Her own projections.

596. *Kavyashakti* who is the power of wisdom.

597. *Kvitvdâ* who grants true wisdom.

598. *Menâputrî* who is daughter of *Mena* (*Mena* is *Parvati*'s mother).

599. *Stîmatâ* who is Sati (another name for *Uma/Parvati*).

600. *Mainakbhginî* who is sister of *Mainaka* (*Mainaka* is Her brother).

601. *Tdit* who awakes like the flash of lightning.

602. *Saudâminî* who is charming brightness for the lightning.

603. *Svadhamâ* who shines in Her own luster.

604. *Sudhâmâ* who is the majestic luster.

605. *Dhâmshâlinî* who shines with splendour.

606. *Saubhâgydayinî* who is the giver of blessedness.

607. *Dyauh* who is space (desire less beyond space).

608. *Subhaga* who is the favourite.

609. *Dyutivardhinî* who magnifies Her splandour.

610. *Shrih* who is the most excellent.

611. *Krittivsna* who wears a skin for Her garment (*Shiv* also wears animal skins) as garment.

612.[35] *Knkâlî* who is the skeleton showing the world reduced to its cause.

613. *Kâlnâshinî* who is the destroyer of the strife (*Kaliyuga*).

614. *Rktbîjvdhodrptâ* who became wild while fighting with demon (*Rktabija*).

615. *Stuntuh* who is the eternal thread of creations.

616. *Bîjsantatih* who is the seed (*Bija*) of sound *mantras*.
617. *Jgjjivâ* who imparts life to the world.
618. *Jagatbîja* who is the origin of the world.
619. *Jagat-Tryhitaishinî* who is indispensable to the three worlds.
620. *Châmîkrruchih* who shines like the luster of gold.
621.[36] *Chandrîsakshyâshodshîklâ* who is witness as the measureless digit of the 16 digits of moon.
622. *Yattatatpadânubndhâ* who is the knowledge that helps in grasping spiritual knowledge.
623. *Ykshinî* who is the wife of *Yaksha*.
624.[37] *Dhandârchita* who is worshipped by the god of riches (*Kukara*)
625. *Chitrinî* who is endowed with various talents.
626. *Chitrmaya* who is efficient in wonder full tricking.
627. *Vichitra* who is diversified and yet one reality.
628. *Bhuvneshvrî* who is the ruler of universe.
629. *Chamunda* who is of terrific form of *Durga*.
630. *Mundhstha* who is holding severed heads in hand.
631. *Chndmundvdhoddhrâ* who is unrestrained in killing demon *chanda* and *munda*.
632. *Ashtami* who is worshipped in eight forms (7 as *Saptmatrikas* and 1 *Durga*).
633. *Ekadshi* who is the eleventh, chief deity of 10 quarters.
634. *Purna* who is luster of soothing ecstasy like that of full moon.
635.[38] *Navmi* who is auspicious 9th day of lunar fortnight.
636.[39] *Chturdshî* who is auspicious 14 days of lunar fortnight.
637. *Amâ* who is the digitless lunar digit (see 621).
638. *Kalashahastâ* who bears *Kailash* (vessel with nectar) in her hand (see *Samadur manthan* Chapter 5).
639. *Pûrnkumbhdhrâ* who is holding pitcher filled with all sorts of satisfaction.
640.[40] *Dhrâ* who is the earth or the marrow.
641. *Abhîruh* who is fearless.
642. *Bhairvî* who dispels the fear of an enemy.
643. *Bhirâ* who is embodiment of forgiveness by appearing timid.
644. *Bhîmâ* who is the terrific one.
645. *Tripurbhairvî* who is the goddess of three worlds of creation, sustainance and dissolution.
646.[41] *Mahârundâ* who is a great headless body retaining life.
647. *Raudrî* who is wrathful (*Shiv* is also known as *Rudra*)
648.[42] *Mahabhirvpujita* who is a *Mahabhairvi* worshipped by *Shiv*.
649. *Nirmundâ* who is free to assume any form.
650. *Hastinî* who is active with Her hands.
651. *Chnda* who is passionate (to vanquish evil forces).
652. *Kraldshnânnâ* whose face glows with fearful teeth (*Kali*)
653. *Krala* who is very fearful (in the form of *Kali*).
654. *Vikrâlâ* who is the formidable (in the form of *Chandika*).
655. *Ghorghurghurnadinî* who makes terrific gnarling sound.
656. *Rktdantâ* whose teeth are red (with blood of demons).
657. *Ûrdhvkeshî* whose hair is disheled (in fight).
658. *Bndhûkkusumarunâ* who is quickly profitable with the offering of *Bandhanka* flower.
659. *Kadambrî* who is of spiritual essence like flowers of *Kadamba* tree.
660. *Ptasâ* whose three worlds constitute Her place of refuge.
661. *Kashmirî* who belongs to Kashmir.
662. *Kumkum Priya* who is adorned with Saffron.
663. *Kshantih* who is forgiveness incarnate.
664. *Bhuvrna* who is of many hues.
665. *Rtih* who is the unconquerable joy.
666. *Bhusuvrnda* who bestows brilliance.
667. *Mâtngnî* who is embodiment of power (like *Matugi* female elephant).
668. *Vrârohâ* who is beauty par excellence.
669. *Mattmânggâminî* whose gail is as fascinating as that of an intoxicated elephant.
670. *Himsâ* who makes *yjna* (sacrifice) successful (*Hamsa* is the power of sacrifice).
671. *Hamsagatih* who has graceful gait like that of Swan.
672. *Hamsi* who is present in holy persons (known as *Parm Hamsas*).
673. *Hamsojjvl Shiroruhâ* whose hair on head shines like that of *Sawn*.
674. *Purnchndrmukhî* whose face is like that of a full moon.

675. *Shyâmâ* who is Kali (personification of time).
676. *Smitâsy* who is goddess with a smiling face.
677. *Shyamkundlâ* who is like dark-blue mouth of *Kundalini*.
678. *Mshî* who is evidence of the Supreme Self.
679. *Lekhinî* who represents power of authority (writing).
680. *Lekhya* who is the describable one (what is written).
681. *Sulekha* who is describable as per doctrines.
682. *Lekhak Priyâ* who is dear to the learned.
683. *Shankhnî* who is female spirit of beauty.
684. *Shankhhstâ* who has a conch shell in her hand.
685. *Jalastha* who exists in water.
686. *Jaldevta* who is presiding deity of water.
687. *Kurukshetrâvni* who is the battle field of *Kurus*.
688.[43] *Kashî* who is famous abode of *Shiv-Shakti* (*Kashi*).
689. *Mathura* who is *Mathura* (sacred shrine).
690. *Kanchi* who is *Kanchi* (sacred place *Kanchipuram* in South India).
691. *Avantika* who is *Avantika* (sacred place *Ujjayana* in MP).
692. *Ayodhya* who is *Ayodhya* (sacred city in UP).
693. *Dvarka* who is *Dvarka* (sacred city in *Maharashtra*).
694. *Mayâ* who is *Maya* (power of enchantment).
695. *Tîrthâ* who is the means to cross the ocean of *Samsara*.
696. *Tîrthakr Priya* who is dear to devotees and spiritual mixture.
697. *Tripushkra* who is like three blue lotuses (3 lotuses represent 3 acts of creation, present, dissolution).
698. *Aprimeya* who is unmeasurable.
699.[44] *Koshstha* who is present in the core of five sheaths.
700. *Koshastha* who resides in the five sheaths (*koshs* coverage's).
701. *Kaushikî* who is the combinate strength of Gods.
702. *Kushâvrta* who pentrats like a sharp blade of *Kusha* (grass).
703. *Kaushambî* who favours efficiency in knowning Supreme Truth.
704. *Koshvrdhinî* who grants increase in royal treasure (also who embodies soul in five coverings).
705. *Koshda* who grants treasury of spiritual beauty.
706. *Pdmkaushâkshî* whose eyes are like the clayx of a lotus.
707. *Kusumâ* who is like a flower (beautiful).
708. *Kusum Priya* who is pleased with the adoration of flowers.
709. *Totula* who is the power to strike a balance (between good/evil).
710. *Tulakotih* who is the beam of a balance (universal balance).
711. *Kûtshta* who stays firm on a resolves.
712. *Kotrâshriyâ* who sits in a hollow (ref-*Kundalini*).
713. *Symbhuh* who is the self manifest power.
714. *Surupa* who is excellently beautiful.
715. *Svrupa* who is ever in transcendental state of bliss.
716. *Rûpvrdhinî* who is an new bloom every movement.
717. *Tejasvinî* who is gloriously sharp.
718. *Subhikshâ* who provides provisions in abundance.
719. *Blda* who makes everything move.
720. *Bldayânî* who is powerful enough to vanquish all evil.
721. *Mhâkoshî* who preserve wealth in Her treasure (also who is hidden in five shealths "*kosh*" of body).
722. *Mhavrta* who is the great deliberation.
723. *Buddhih-Sdsdâtimkâ* who is the discriminating self.
724. *Mhagrhhrâ* who remover bad influence of stars.
725. *Saumyâ* who is pleasing and soothing like moon.
726. *Vishoka* who is beyond sorrow.
727. *Shoknashinî* who destroys sorrow.
728. *Sâttvikî* who is endowed with quality of goodness.
729. *Sttvsnsthâ* who is established in goodness.
730. *Râjsî* who is endowed with activity or passion.
731. *Rjovrtâ* who is the activity in creation.
732. *Tâmsî* who displays the quality of darkness.
733. *Tmoyukttâ* who possesses inertia (to destroy the wicked).
734.[45] *Guntryvibhavinî* who has clear perception of three *gunas*.
735. *Avyakta* who is unmanifest primary form of nature.

736. *Vyaktarupâ* who is manifest.
737. *Ved Vidyâ* who is the knowledge of *Vedas*.
738. *Shâmbhvî* who is source of well beings for world (*Shakti-Shiv*).
739.[46] *Shankrâklpinî-Klpa* who fixes *Shanker* with a time unit.
740. *Mnh Sanklpsntith* who is the decision maker of mind.
741. *Srvlokmyî Shaktih* who is the power that works at every stage of experience.
742. *Srvshrvngochrâ* who is within the range of hearing in all creatures.
743. *Srvjnanvatî Vanchâ* who is earnest to know the truth of everything.
744. *Srvtatvanubodhinî* who consciously pervades everything that She manifests.
745.[47] *Jagritî* who is the power of wakefulness.
746. *Sushuptih* who is the experience of deep sleep.
747. *Svpnâvstha* who is the experience dream state.
748. *Turîya* who is beyond three states of consciousness.
749. *Tvara* who is of the nature of quickness.
750. *Mndgtih* whose gait is gracefully slow.
751. *Mdiramoddharinî* who preserves the joy of a drink
752.[48] *Mndâ* who is gracefully gentle.
753. *Panbhumih* who is the state in which all desires for worldly enjoyments get fulfilled.
754. *Pânpatrâ* who is the pot for drinking spiritous drinks.
755.[49] *Pândânkrodyatâ* who is ready to give the spiritual drink to Her devotees.
756. *Âghurnarunnetra* who has ruddy eyes (of ecstacy).
757.[50] *Kinchdvyktbhashinî* who speaks something inarticulate.
758. *Âshapûra* who fulfills all expectations.
759. *Dîkshâ* who is the initiatory (*mantra*) Herself.
760. *Dkshâ* who is able to make impossible as possible.
761. *Dîkshitpûjitâ* who is worshipped by those who are instituted.
762. *Nagvllî* who is charming like the piper betal (Piper betal has 13 qualities).
763. *Nagknya* who became serpent virgin to please *Shiv* (who creates serpents).
764. *Bhoginî* who is the Real Enjoyer.
765. *Bhogvillbhâ* who is eager to enjoy Her own creation.
766. *Srvshastrvtî-Vidya* who is true knowledge of scriptures.
767. *Susmritih* who is excellence of remembrance.
768. *Dhrmvadinî* who is the propounder of right action (Dharma).
769. *Shrutih* who is the *Upanishadic* truth.
770. *Shrutidhra* who bears the truth contained in *Upanishads*.
771. *Jyeshtha* who is elder (first born).
772. *Shreshtha* who is the greatest.
773. *Patal Vasinî* who resides in *Palata* also (*Patala*-lower regions).
774. *Mîmansâ* who is deep reflection (name of Goddess).
775. *Tarkvidya* who is the knowledge of reasoning.
776. *Subhktih* who is the excellent devotion Herself.
777. *Bhktvtslla* who is affectionate towards. Her devotees.
778. *Sunabhih* who is the center of universe.
779. Yâtnâ who tortures even the hell.
780. *Jatîh* who is the essential character of species.
781. *Gmbhîrâ* who is mysterious.
782. *Bhâv Vrjita* who is beyond being and becoming.
783.[51] *Nagpashdhrâ Mûrtih* who worlds *Nagapasha*.
784. *Agadha* who is unifathomable.
785.[52] *Nagkundla* who is the serpentive *Kundalini*.
786. *Suchkrâ* who is constantly dynamic (with *Chakra* in her hand).
787.[53] *Chkrmdhysthâ* whose abode is in the *chakra* (weapon given to *Vishnu* by *Shiv*).
788.[54] *Chkrkon Nivasinî* who resides in a triangle with the circle.
789. *Srvmntrmyî Vidya* who is knowledge Herself confirming to all formulae (rules).
790. *Srvmntrâkshrâvlih* who is the mother of alphabets used in mantras etc.
791. *Mdusrvâ* who sprinkles honey (spirituous liquor).
792. *Sravantî* who trickles down nectar.
793. *Bramrî* who kills enemies (by releasing bees who kill enemies.).
794. *Brmralkâ* who has a bee-curl on Her forehead (bee curl indicates splandour).
795. *Mâtrimndl Mdhysthâ* who abides in the middle of the orb formed by seven *matrikas*.
796. *Mâtrimndlvasinî* who pervades the circular orb of the *Matrikas* (seven little mothers).

797. *Kumarjnnî* who is mother of *Kumar* (also known as *Kartikeya*).
798. *Krura* who is pitiless (when she kills demons).
799. *Sumukhî* who is of beautiful face.
800. *Jvrnashinî* who cures fever (of birth and death).
801. *Atîtâ* who is beyond definition.
802. *Vidyamata* who is the very being.
803. *Bhâvinî* who affects the future.
804. *Prîtimnjrî* who is the blossom of the creeper of affection.
805. *Srvsaukhyvtî Yuktîh* who is the device for finding joy in everything whatsoever.
806. *Âhârprinaminî* who nourishes and converts foods with energy.
807. *Nidânm-Pnchbhutanam* who is a band to bind five elements.
808. *Bhvsâgâr Târinî* who ferries across the ocean of *Samsara*.
809. *Akrurâ* who has an ever sympathetic heart for helping others.
810. *Grhvtî* who makes planetary bodies move.
811. *Vigrha* who assumes body at well.
812. *Grhvrjitâ* who is untouched by the influence of planets.
813. *Rohinî* who is full of vigour and affection.
814. *Bhumigarbhâ* who is the power in the womb of earth.
815. *Kalbhuh* who though unlimited becomes limited in time.
816. *Kalvrtinî* who abides in time.
817. *Klnkrahitanarî* who is untainted mother.
818.[55] *Chtushshashtr Bhidavtî* who is praised by 64 monistic *tantras*.
819. *Jirnâ* who is the performance of Supreme Bliss.
820.[56] *Jîrnvstrâ* who puts on torn clothings.
821. *Nutna* who is ever fresh.
822. *Nvvllbhâ* who is beloved with Her ever new Charm.
823. *Arja* who is ever in bloom, ever pure.
824. *Rtih* who is Herself the joy of selfhood.
825. *Prîtih* who is Supreme pleasure.
826. *Rtirgvivrdhinî* who by whose grace love for eternal joy increases.
827.[57] *Pnchvatgtirbhinnâ* who is separate from the flow of five vitals air (in a body).
828.[58] *Pnch-Shlesh-Mashya-Dhra* who is the receptacle of the five phlegmatic humours.
829. *Pnch-Pit Vtî Shktih* who excites five functions of bile.
830. *Pnchstan-Vibodhint* who gives existence to the five centers of action (refers to 5 powers of *Shiv* see Chapter ?).
831. *Udkya* who shows Her own image (reflective, grace) in all other women (to preserve their chastity).
832. *Vrshsynti* who longs to become manifest in Her imminent aspect.
833. *Bhih-Prsrvinî-Tryhm* who from whose breasts milk of three qualities (*Satvic, Rajsic, Tamsic*) flows.
834. *Rjh-Shkrdhrâ-Shktih* who is the power for holding male and female energies for growth.
835. *Jrayuh* who is the power of being born from womb.
836. *Grbhdharinî* who is the power of activity of womb.
837.[59] *Trikâljnî* who is the ruler of three time periods.
838. *Trilinga* who pervedas three characteristics of creation.
839.[60] *Trimûrtih* who manifests in three forms (*Maha triyaya*)
840. *Tripurvasinî* who resides in three abodes (*Bhu, Burva* & *Svah*)
841. *Agara* who is colourless sovereign.
842. *Shivttva* who beings to become manifest at *Shiv-tattva*.
843. *Kamatattvânuraginî* who is impassioned with immersed love.
844. *Prachî* who exists in the east (Epithet of India)
845. *Avâchî* who reigns th south (*Yama* is Lord of South)
846. *Prtîchî* who reigns west (*Varuna* is god of West).
847. *Udîchî* who reigns North (*Kubera* is protector of North).
848. *Vidigdisha* who is intermediate point of compass.
849. *Ahmkritih* who is the ego of jives.
850. *Ahankarâ* who is the supreme I-consciousness.
851. *Blimayâ* who played magic on *Bali* (an *Asura* king).
852. *Blipriya* who graced *Bali* for his devotion.
853.[61] *Sruk* who is the ladle for performance of sacrifice.
854. *Sruva* who is the ladle with a shallow bowl.
855. *Samidhenî* who is the prayer recited while kindling the sacrificial fire.
856. *Sashrddha* who is the faithfulness in action.
857. *Shradha Devtâ* who presides over funeral

rites.
858. *Matâ* who is the mother.
859. *Matamhî* who is the maternal grandmother.
860. *Triptih* who is the eternal satisfaction.
861. *Pitrmâtâ* who is the mother of forefathers.
862. *Pitamhî* who is the paternal grandmother.
863. *Snushâ* who is the daughter-in-law.
864. *Dauhitrinî* who is the daughter of the daughter's daughter.
865. *Putrî* who is the daughter (daughter of king *Himavat*)
866. *Pautrî* who is of the form of a daughter of a son.
867. *Naptrî* who is the form of the daughter of a daughter
868. *Shishupriyâ* who is loved by infants.
869. *Stndâ* who nourishes with Her breasts.
870. *Stndhârâ* from whose breast flows continued flow of milk.
871. *Vishvyonih* who is the source of universe.
872. *Stnndhyî* who is the source of universe.
873. *Shishtsngdhrâ* who bears an infant in Her lap.
874. *Dolâ* who expresses Herself in the movement of a Swing.
875. *Dolâ Krîdabhinndinî* who enjoys the sport of swimming.
876. *Urvshî* who pervades as down.
877. *Kadalî* who is tender like banana.
878. *Keka* who is like peacocks cry (which is an expression of joy).
879. *Vishikha* who is like a minute arrow.
880. *Shikhinrtinî* who undertakes to hold a peacock like dance (express of joy).
881. *Khatvângdhârinî* who is holder of *Khatvanga* (*Shiva*'s weapon).
882. *Khatva* who is the hammoch for *Shiva* (suspended swing from trees).
883. *Banpunkhânuvrtinî* who follows the arrow of *Shiv* (which is featherd) to burn *Tripura* (abode of demons).
884. *Lkshyapraptîh* who has the clear concept of goal.
885. *Klâ* who is the embodiment of all arts.
886. *Alkshya* who is invisible without any marks.
887. *Lkshyâ* (Ch) who is perceptible.
888. *Shub Lkshnâ* who is symbol of auspiciousness.
889. *Vartinî* who is the beingness in the universe.
890. *Supthâchârâ* who is moving on the right path.
891. *Prikhâ* who surrounds universe like a moat (a ditch filled with water for protection).
892. *Khanih* she is a like a mine (of jewels).
893.[62] *Vrttih* who is beingness in every state of mind.
894. *Prâkârvlyâ* who protects women from deterioration.
895. *Velâ* who is the power of time.
896. *Mryâdâ Ch Mhoddhau* who is the power that keeps all actions within bounds.
897. *Poshinî* (*Shaktih*) who is the nourishing power.
898.[63] *Shoshni Shktîh* who is the power of suction.
899.[64] *Dirghkeshi* who is with long hair.
900. *Suldmsha* who is with abundant hair.
901.[65] *Lalitâ* who is the supreme perfection of love.
902. *Mamslâ* who is with attributes
903. *Tanvî* who is delicate one, not touched by attributes.
904. *Vedvedângdhârinî* who sustains *Vedas* and *Vedangas*
905.[66] *Nrâsrkpânmtta* who is intoxicated with drinking Her own human blood.
906. *Nrmundâsthi-Bhushnâ* who is wearing a garland of lopped skulls or ornament (see *Kali* Chapter ?).
907. *Aksha Krîdârtih* who is fond of playing the alphabets with (whose grace created alphabets and language).
908. *Shârî* who is arrow, the power of penetration.
909. *Sharikâ-Shukbhâshinî* who like the bird *Sherika* sings melodies.
910. *Shambrî* who is Herself the skill of jugglery (as *maya*).
911. *Gârudîvidya* who is like *Garuda* for snake poison. (*Garuda*, king of birds is enemy of serpent).
912. *Vârunî* who is like *Varuna* (presiding deity of oceans and western quarter).
913. *Vrunarchitâ* who is worshipped by *Varuna*.
914. *Varâhî* who displays the power of *Varaha* (in 3rd incarnation). (*Varahi* is also one of the seven little mother *Saptamatsika*).
915. *Mundhstâ* who carries a shaven head in Her hand (in *Kali* aspect).
916. *Damshtroddhrt-Vsundhrâ* who lifted the earth with large teeth (*Vishnu* in his incarnation as boar lifted earth).
917. *Mînhurtidhrâ* who assumes the form of

fish (1st incarnation of *Vishnu*).
918. *Murtâ* who is embodiment of 3 form (creation, preservation an dissolution).
919. *Vdnyâ* who is generous.
920. *Prtimashryâ* who resides in an image.
921. *Amurta* who is without any form.
922. *Nidhirûpâ* who is the sovereign authority of spiritual treasure.
923. *Saligram Shilâshuchih* who is worshipped as *Sabigras*.
924. *Smritih* who is explained in *Smritas*.
925. *Sanskarrûpa* who is refined due to grammatical purity (*Vak Devi* with grammars as purifier).
926. *Susnskara* who is supremely refined.
927. *Snskritih* who is sanctification.
928. *Prâkrtâ* who is original substance (*Prakriti*).
929. *Deshbhasha* who is one meaning of many spoken words.
930.[67] *Gâthâ* who is the original dialect.
931. *Gîtîh* who is the charm of music.
932. *Prhelikâ* who is a riddle.
933.[68] *Idâ* who is *Ida nadi*
934. *Pinglâ* who is *Pingala nari*.
935. *Pinga* who is the tawny colour.
936. *Sushamnâ* who is the *Sushumna nari*.
937. *Suryavahinî* who bears the power of the Sun rays (Refers to *Pranayama*).
938. *Shshisrva* who like moon soothing yogi during meditation.
939. *Tâlusthâ* who is the energy at the palate used in speech.
940. *Kakini* who is the deity residing at *Anahata Chakra*.
941. *Amrit Jevinî* who is the nectar of life.
942. *Anurupâ* who adopts the subtle form.
943. *Brhdrûpâ* who adopts the greatest form.
944. *Lagurûpâ* who is surprisingly small.
945. *Gurusthirâ* who is firmly established in sages mind.
946. *Sthavrâ* who is unmoving or motionless (like plants).
947. *Jngma* who is the power of moving objects (living objects).
948. *Devî* who is self-effulgent power.
949. *Krtkrmphlprdâ* who grants the fruits of actions done (in previous births).
950. *Vishayakranti Dehâ* who assumed body, overpowered by worldly desires (as *Parvati*).
951. *Nirvisheshâ* who is not different (from self).
952. *Jitendriya* who has full control over senses.
953. *Vishvrûpa* who is of the form of universe.
954. *Chidananda* who is the bliss of consciousness.
955. *Prbrhmprbodinî* who awakens Supreme Consciousness.
956. *Nirvikarâ* who is ever unchanged.
957. *Nirvaira* who has no avarice.
958. *Virtih* who is indifferent to worldly attachment.
959. *Satya Vrdhinî* who always upholds truth.
960. *Purushajnâ* who is Supreme Being –God.
961. *Bhinnâ* who divides (Puts its Soul into beings).
962. *Kshantih-Kaivlydâyinî* who guides in gaining the perfection of oneness with divinity.
963. *Viviktsevinî* who is dwelling in solitude.
964. *Prjnâjnyitrî* who is the cause of (divine) wisdom.
965. *Bahushutih* who is described in Vedas in many ways.
966. *Nirîhâ* who describes.
967. *Smstaika* who is ever the same in every created thing.
968. *Srvlokaiksevita* who alone is worshipped in all the world.
969. *Sevâ* who is the (True) spirit of service.
970. *Sevapriya* who is accessible through worship.
971. *Sevya* who alone is to be worshipped.
972. *Sevâphl-Vivrdhinî* who reserves the right to grant fruits (bonus) for the service done effect.
973.[69] *Klau-Kalki Priya-Kalî* who is Kali and beloved of the *Kalki* in the age of wars.
974. *Dushtamlechcha-Vinashânî* who destroy's wicked.
975. *Prtynchâ* who is the cord of a bow.
976.[70] *Dhnuryashtih* who is armoured with the bow of sugarcane.
977. *Khdgdharâ* who is like the rezor's edge (difficult to walk over).
978. *Durantih* who is difficult of being shown reverence.
979.[71] *Ashvplutih* who causes tremor on the skin of horse.
980. *Vlgâ* who bridles (binds) the universe.
981. *Srnih* who is like a goad to drive one on the spiritual path.
982. *Sanhamttavarnâ* who remains un transformed in Her immanent aspect (or She carries no taint of the manifestation functions).
983. *Vîrbuh* who is the source of power

displayed in a hero (in the realization of self)

984. *Vîrmatâ* who protects heroes.
985. *Vîrsuh* who gives birth to heroes.
986. *Vîrnndnî* who fills Her devotees with perennial joy.
987. *Jyshrîh* who is the prosperous victory.
988. *Jydîksha* who is victory in initiation.
989. *Jyda* who is the giver of victory.
990. *Jyurdhinî* who is the cause for increase in the chance of victory.
991.[72] *Saubhâgy-Subhgakârâ* who is of the form of *Ashoka* tree conferring grace of union with Lord *Shiv*.
992. *Srvsaubhâgyurdhinî* who grants all that one prays for.
993. *Kshemnkrî* who confers happiness.
994.[73] *Siddhirûpa* who is of the nature of accomplishment.
995. *Stkîrtih* who is the glory of the existent truth (Brahma).
996. *Pthidevta* who is deity of the path of truth.
997. *Srvtirthmyi-Murtîh* who is of the form of holy places.
998. *Srvdevmyîprbhâ* who is the luster of all divine dignity.
999. *Srvsiddhipradha Shaktih* who is the Supreme power that bestows perfection in all direction.
1000. *Srvmnglmnglâ* who is auspicious and bestows prosperity to all Her devotes.

Explanations

*) Source – Kaul J.N. (*Kamal*) – "*Bhawani nama Sahastra*" – Published by Rama Krishna Mission, Srinagar.

1) For gaining grace of *Shiv* it is essential to gain access to His *Shakti* because *Shiv* is a being, Who is formless and hence cannot be approached.

2) *Kula* is primal power expressed in sound (*Vak*) and its sovereignty is termed *Kalvagashvari* (*Kul-Vak-Ishvari*) It is the sovereign expression in sound, known as *Shabda Brahma*.

3) *Shiv* is blue necked because of poison that he held in neck (see 4). Mother is *shakti* of *Shiv*.

4) *Vaishnavi* emanated from *Kaushika Durga* and killed *Mahishasur, Sumbha* and *Nisumbha*. There is a shrine (*Varshnav Devi*) dedicated to Her.

5) *Katyayani* also is one of the four *Peethas* in West India. *Katyani* is also daughter of Sage *Kata*. *Mahakali* is also called *Katyayani* while *Mahalakshmi* is *Kamla* and *Mahasavitri* is *Kalavati*.

6) Refer to *Sagarmanthan*.

7) Refers to Supreme Power displaying the three phases of creation, preservation and dissolution.

8) A pilgrimage Shrine (now in POK).

9) River means flow.

10) *Inder* is also known as *Shastrakasha* (thousand eyed).

11) Sixencellenceous are 1) Full Supermacy, 2) Righteousness, 3) Fame, 4) prosperity, 5) Wisdom, 6) Discrimination.

12) These are: 1) *Jarâyaja* (born of womb), 2) *Andaj* (born from egg), 3) *Svedaj* (born from Sweat), 4) *Udbij* (coming up from growth).

13) Six excellencies.

14) 241-243 are *Mudras* which are important and hence raised to the status of goddess (see also Chapter 7).

15) *Vasus* are 8 in number who are presiding deities of 1) Land, 2) Water 3) Fire 4) Air 5) Either 6) Moon, 7) Sun and 8) Stars (see Chapter 1).

16) Eight *Shaktis* are *Brahmi, Mahashwari, Kaumari, Vaishnavi, Varehi, Narasimha, Aidri* and *Chamunda* (see Chapter 7).

17) *Jalendhar* is one of the 51 *Shakti Pithas* Sites. It is here that the breast of *Uma* fell when She was carried by *Shiva* after Her self immolation.

18) These are 1) Omniscience, sense of completeness, eternal consciousness, freedom, underminished power & boundlessness.

19) *Tripura* is the consciousness that illuminates the three states of waking, dreaming and sleep. *Parmshiv* is also called *Tripura* as He is Lord of *Brahma, Vishnu* and *Shiv* and their domains.

20) Indicates awakening of *Kundalini Shakti*.

21) Six flavours as per *Abhinavgupta* are six kinds of bliss experienced by *Yogis*. There are 1) *Nijananda* (state concentration at Centre), 2) *Nirananda* (state of giddiness) 3) *Brahmananda* (state of equillibrin) 4) *Mahananda* (state of *Turya*), 5) *Cidenanda* (*Prana* from base of skull) 6) *Jagdananda* (unmersed love).

22) These are 1) chyle, blood, flesh, fat, bone, marrow and semen.

23) 402-405. These are letters of alphabet represents various stages of 8 manifestation of *Shakti* (see under *Tripurasundri* - Chapter 7).

24) It is also the seed symbol of goddess *Bhuvaneshvari*. It is also called *Tantra Pranva*.

25) *Bijamantra* (see Chapter 7).

26) *Savitri* is also the name of *Gayatri* verse in *Rig Veda.*
27) See under *Gayatri Mantra* (Chapter 20)
28) It is a junction point of 3 letters (AUM), three planes (*Bhu, Bhuwah, Svah*), 3 *Kals* (*Bhula, Bhavya, Bhavishya*) 3 *Vedas*, 3 *Devas* etc.
29) Hanuman was granted this boon by Mother *Sita* (see under *Hanuman* Chapter 5).
30) 4 oceans represent 4 states of consciousness.
31) *Vammachara Saddhna* is a *Tantric Saddhna* using fine Ms. It is also known as left handed *Tantra* (see Chapter 5).
32) One of the 12 devotees of *Sri Vidya.*
33) *Dakshina Chara* and *Vamachara* are two doctrines of *Tantra Saddhna* (for details see *Bhavaninama sahstra* page 272).
34) *Dakshinamurti* is *Shiv* facing southwards, giving sermons to *Rishi* (see *Shiv* in Chapter 4).
35) Legend has it that *Kankali* (called *Kanshakali*) was the one who replaced *Krishna* as a new born (daughter) of *Vasudev* and *Devika* and was killed by *Kansa* presumably as their 8th child.
36) Moon has 16 digits – waxing & waning of moon represent 15 digits. 16th digit is starting half & ending half (which is measureless digit) which is called *Shodashi Kata*. This bedecks the head of Lord *Shiv* as crescent moon.
37) Yaksha is a demigod, who is attendant of *Kubera* – the god of riches. He is employed in gurding his treasure. *Kubera* is king of *Yakshas* and line close to *Shiva* at *Kailash*.
38) 9th day of *Navratras* is very auspicious after all worldy thinghs get exhausts in eight days of worship.
39) 14th day of Lunar is important as 14 *Bhuwans*, 14 objects obtained from churning of ocean etc.
40) Marrow means inner substance of Substances.
41) *Chinnamasta devi* in *tantra* is represented by a headless body which signifies that life goes on without having knowledge of its source just as suns heat sustains life on earth even when it is not visible.
42) *Shiv* is also known as *Mahabhairav.*
43) 688-693 These are names of sacred *Tirthas.*
44) Five *Koshas* (coverage Shealth) are *Annamaya, Pranamaya, Manomaya, Vijnanomaya, Anandemaya.* Viz the gross physical shealth, vitals force shealth, mental shealth, intelligence shealth and bliss shealth.
45) Three *gunas* and *Sattvic* (goddness), 2) *Rajsic* (greed activity), 3) *Tamsic* (ignorance, *inertra*)
46) *Shanker* (*Shiv*) is beyond time and space.
47) 745-48 represents states of consciousness (see Chapter 3).
48) Divine intoxication.
49) Spirituous drink – to fill with spirituality.
50) An accomplished yogi speaks inarticulate language known as clairvoyance, clairandience, telepathy.
51) *Nagopasha* – is a magical noose or weapon used in battle to entangle an enemy.
52) *Kundalini* is a yogic name of consciousness.
53) *Chakra* like mantra leads one to Divine form of deity.
54) Dot lines, triangles, circles in a geomatic pattern forms *yantra*, which is worshipped by *tantrics.*
55) There are 64 *Bhairva Tantras* who describe *tantric Saddhna.*
56) This refers to the phase of destruction when everything is torn. Mother lives in world in this condition as well.
57) The five vitals airs in a body are *Prana, Apana, Samana, Vjana* and *Udaana.*
58) Phlegmatic humour is one of the three essential ingredient of body (Phlegm, Wind and Bile (कफ, वात, पित्त). This is of five kinds each having its receptacle.
59) Past, Present and Future.
60) *Mahatnyayi* – 3 forms are – *Maha Sarasvate, Maha Lakshmi* and *Mahakali.*
61) *Sruk* and *Sruva* are used as ladle in *homa.*
62) *Vritti* is the state of mind that reveals objects.
63) *Agastya Rshi* suched the water of oceans.
64) 899-900 Indicates Her manner as independent with relentless activities.
65) While *Durga* and *Kali* represents aspects of power of action of mother, *Lalita* represents her aspect of beauty. She is also known as *Kameshwri* (Spouse of *Kameshvr-Shiv*).
66) As *Chinnmasta* she is busy destroying what she created and as *Bhuvneshvri* she is busy in developing creation.
67) *Gatha* means religious verse but not part of Veda. It is neither heard nor spoken. It is just are inner experience in worship.
68) 933-936 refer to *Kundalini Yoga.*
69) *Kalki* is the tenth incarnation of Vishnu yet to come. Its arrival will be end of *Kayoga* – the age of destruction and *adharma.*
70) Sugarcane bow is a symbol of mind which likes sweat things.
71) A tremor by horse on Skin is done to remove insects who try to harm it. Hence it symbolizes removal of ignorance or pain.
72) *Ashoka* tree symbolizes calmness and firmness.
73) There are 8 *Siddhis* (see under *Hanuman* in Chapter 5).

G.M. College of Education
Raipur, Bantalab
Jammu.
Acc. No. 8504
Dated 29.4.09

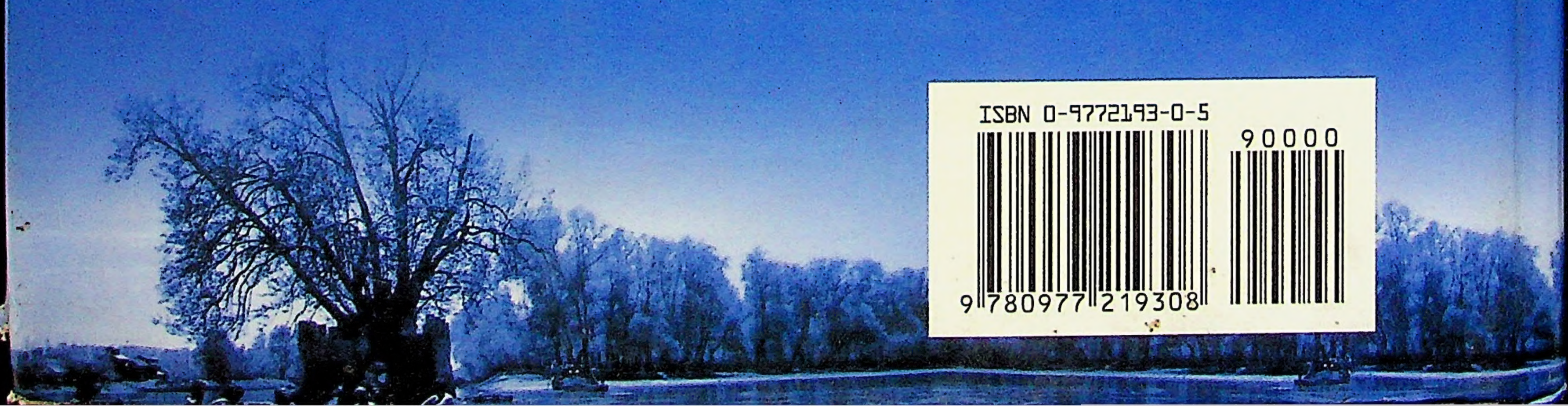
G.M.C.E.J
8504

ABOUT THE AUTHOR

Shri Piyaray Lal Raina *(Saddhak)* was born to Yamberzali and Pt. Sham Lal Mujoo on 21st August 1936 at Srinagar, Kashmir. He is married to Krishna and has two childrens. Currently, he spends his time between Atlanta, USA and Gurgoan, India.

Due to family circumstances, he spent his childhood with the family of his maternal uncle Pandit Nila Kanth Bhat who worked in Lloyds Bank in Srinagar and was a strict disciplinarian and spiritual person. Under his charge he learnt the first lesson of spirituality and discipline at a young age. In his profession as a geologist, he travelled extensively in the Himalayas where he found himself one with nature. He remained in close contact with the spiritual personalities of Kashmir. After migration from Kashmir, he came in contact with his guru Karunamai Maa (of Kashmiri origin) at her Sohna Ashram in Gurgoan, Haryana. Under her tutelage and guidance, he started writing on various aspects of religious philosophy with emphasis on Kashmir Shaivism. He has developed a keen interest in Kashmiri religious traditions. He was the main speaker on Kashmir Shavism at the International Vedic Conference held at University in Massachusetts, USA in 2002. Mr. Raina is associated with many social activities.

He can be reached at pl_raina@yahoo.com



ISBN 0-9772193-0-5
90000
9 780977 219308